

THE CONNOISSEUR
(ILLUSTRATED)

PRESENTATION PLATE

MARCH, 1911

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Vol. XXIX. No. 115

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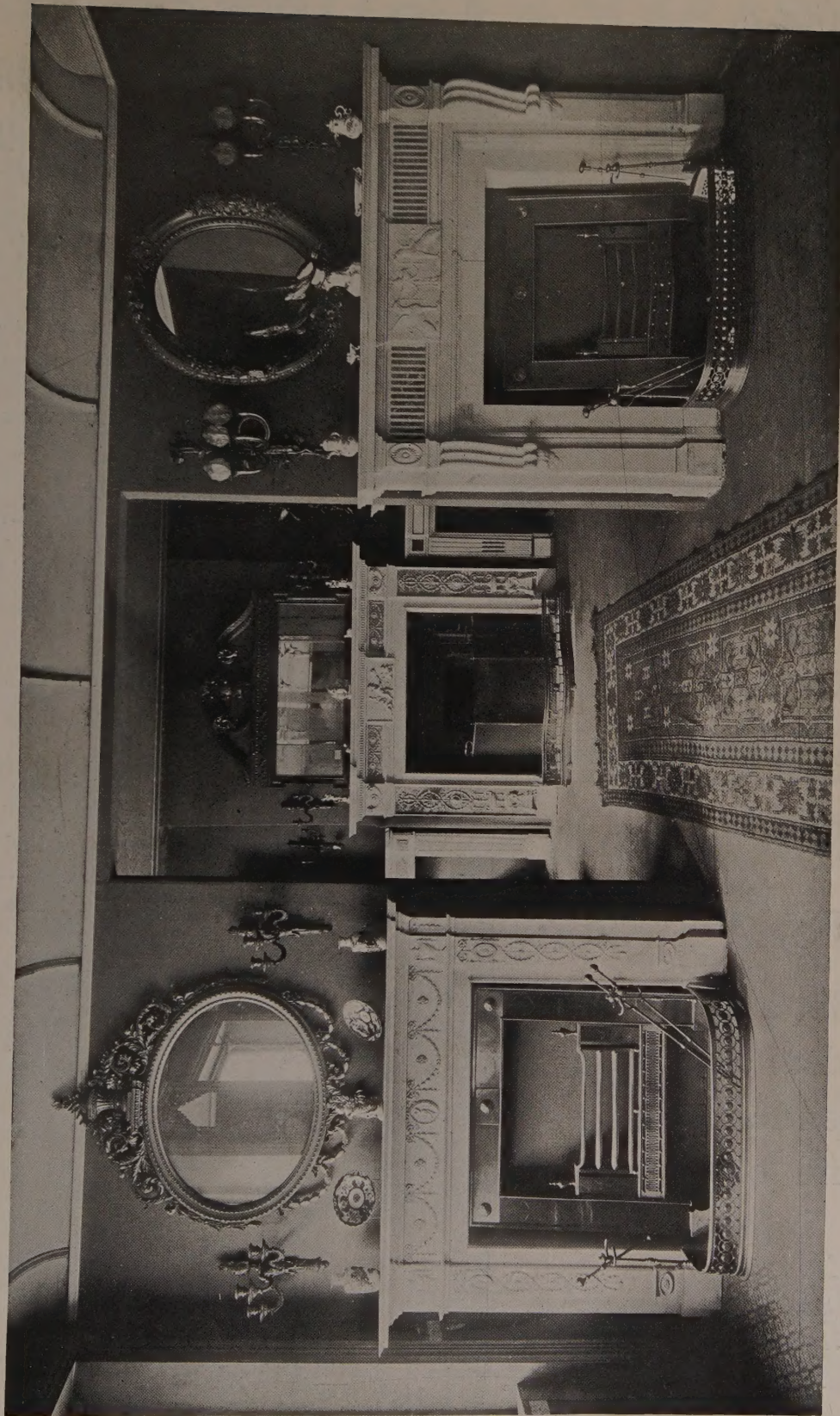
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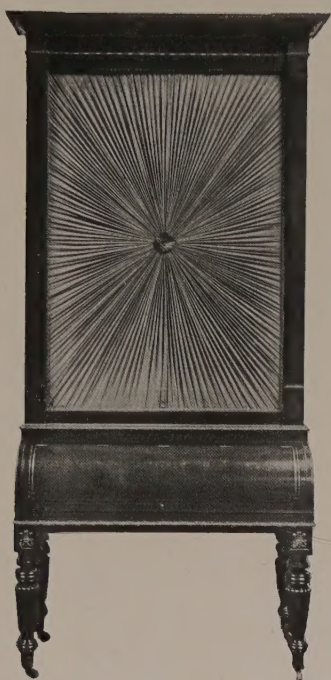
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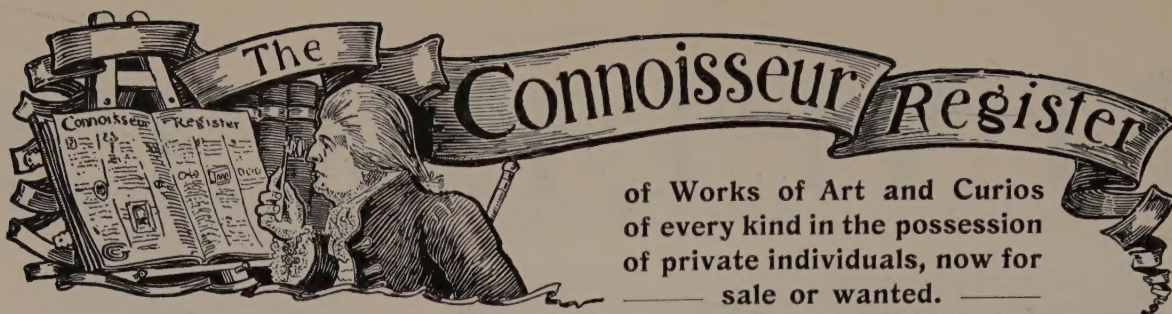
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For Regulations see November Number.

Collector has old Japanese Prints for sale. Bargain.

For Sale.—Persian Carpet, perfect condition. Fine colours. [No. R4,307]

For Sale.—Japanese Lacquer Cabinet, over 100 years old, some £6 worth of gold overlay. Price £25. Can be seen at CONNOISSEUR Office. [No. R4,308]

Pair of Pistols.—Silver-gilt mounts, silver inlaid, finest English work, early part of last century. Looted at the Siege of Lucknow. In case complete. Approval. [No. R4,309]

Wanted.—Genuine Black Wedgwood, also painted Dutch Bottles. Report with prices to [No. R4,310]

Collection fine Old China, Furniture, Glass, Coins and Pictures for disposal at exceptionally low figures. Particulars. Apply [No. R4,311]

What Cash Offers for "The Connoisseur Magazine," September, 1901, to January, 1907, sixty-five numbers. Perfect condition. [No. R4,312]

English Bible, Prayer-Book, Psalms in Metre combined, 1613, small 4to, black letter; old calf binding, brass clips. Offers. [No. R4,313]

Sussex Ware for Sale.—Medallions of the late King Edward VII., in red terra-cotta, size 7½ in. by 5½ in., marked and dated. Only few have been made. Photo. [No. R4,314]

Wanted.—Engraved Portraits of (1) James Harris, M.P., Secretary of Queen Charlotte, and his Wife, both by Highmore; (2) Harriet, wife of 1st Earl of Malmesbury, painted by Reynolds, engraved by James Scott; (3) Frances Harris, with a dog, by same painter, engraved by Grozer. [No. R4,315]

Wanted.—Choice Old Dinner Service. [No. R4,316]

Wanted.—Special Index first 12 vols. "The Connoisseur Magazine." Please quote price. [No. R4,317]

Fine Oil Painting by Buxton-Knight. — Exhibited Royal Academy. [No. R4,318]

Wanted.—Fine Pieces Pewter, English, Scottish or Irish (marked). Good price paid. [No. R4,319]

For Sale.—Old French Paste Empire Comb, clear, set in silver. History given. [No. R4,320]

"The Death Warrant of Charles the First," with signatures. Line Engraving. 10s. 6d. [No. R4,321]

A Gentleman desires to purchase a few pieces of genuine Old English Furniture in original condition; also some Old English Engravings. Only the very finest specimens will be considered. [No. R4,322]

Pair of Griffin-marked Rockingham Vases, magnificently painted with flowers. £10. [No. R4,323]

John Knox's House, by Headley Fitton, Margin of Rydal, by John Finnie. [No. R4,324]

Discovered in Excavations.—Very old and finely sculptured Elf, Falstaff style, 3 feet high; practically perfect. Make beautiful garden ornament. [No. R4,325]

Le Blond Colour-Prints.—Twelve for 13s. [No. R4,326]

Stained Glass Windows, figural and heraldic, Swiss and German, sixteenth and seventeenth centuries, for sale at reasonable prices. Photos. [No. R4,327]

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Lady wishes to realise on her magnificent genuine old Pearl Necklace. Accept £65. [No. R4,329]

Rare Genuine Antiques, Charles II. Period.—Chest Drawers, remarkable fronts, £18 10s.; two Chairs, £15; Lantern Clock, £8 10s. [No. R4,330]

Genuine Old Sheraton Spinnet. [No. R4,331]

Genuine Old Chippendale Settee, on stretcher legs. 12 guineas. [No. R4,332]

Rare Old Chippendale Chairs for sale. [No. R4,333]

Grandfather Clock.—Welsh Dalkeith brass, oak case, £10. Coloured Engraving, *Family Group*, after Spilsbury, by Turner, gilt frame; offers. Pair framed Coloured Engravings, *Peace and Plenty*, 6 in. by 4½ in., after Rebecca, by Wilkins. Offers. [No. R4,334]

Small Collection fine Old Pictures, inherited from famous authority, for sale privately, few months; commercial prices. To hammer in June. [No. R4,335]

Old Act of Parliament Clock.—Mahogany case, with 24-inch face. [No. R4,336]

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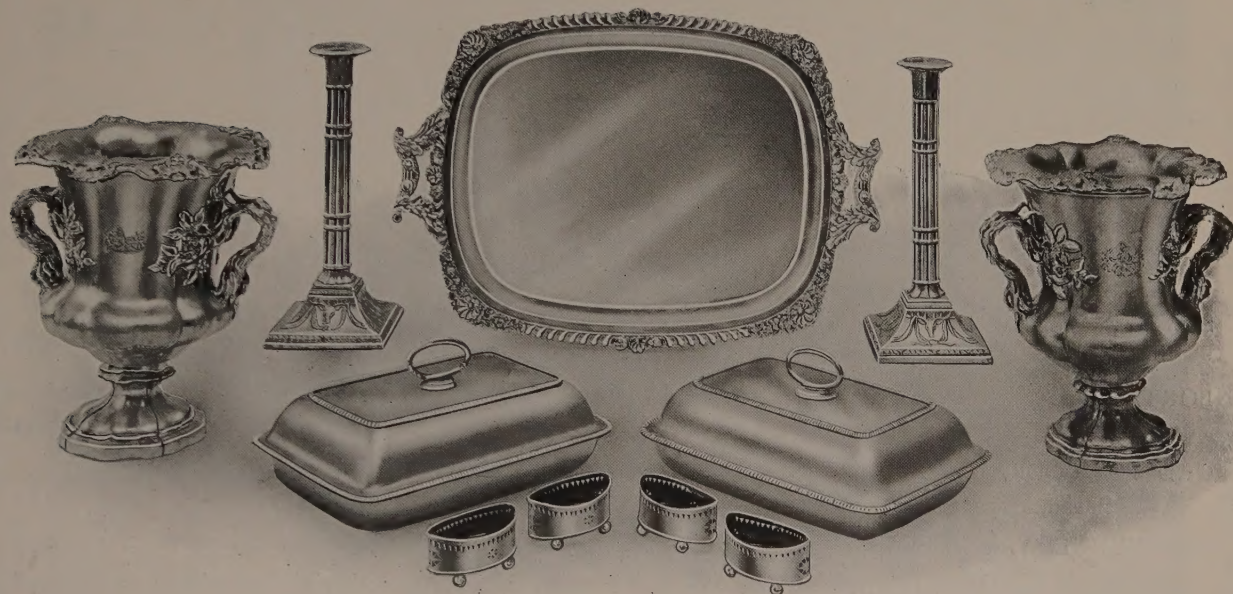
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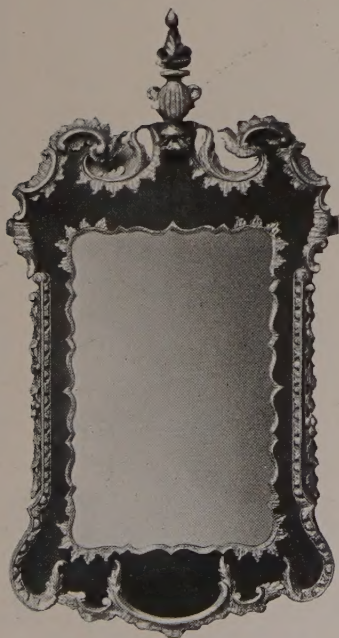


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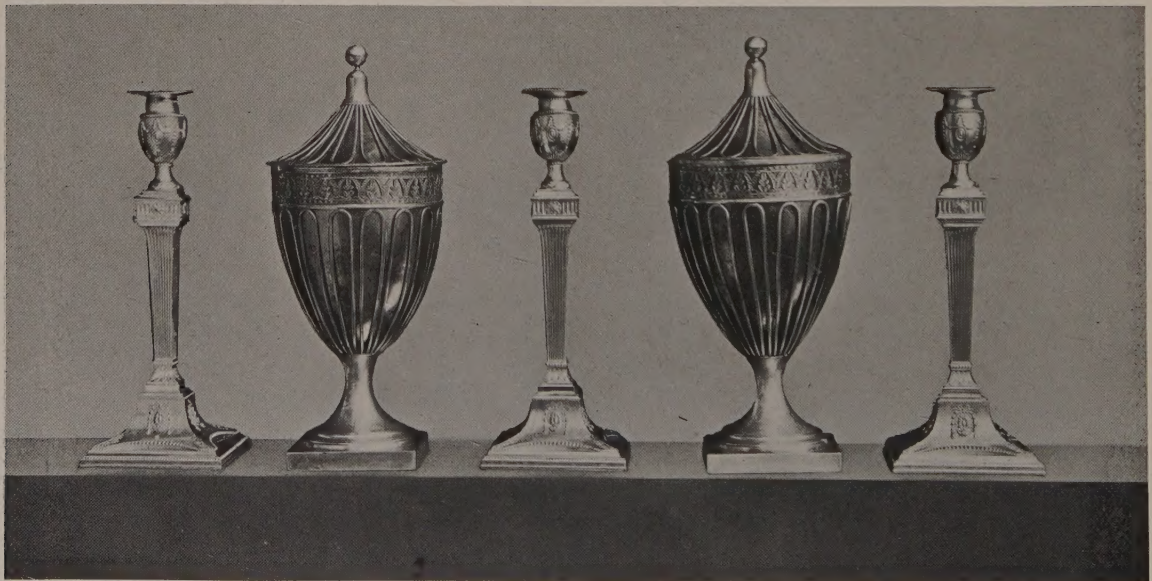
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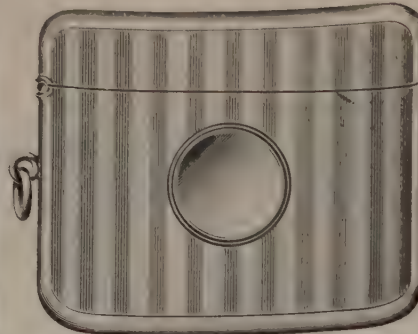
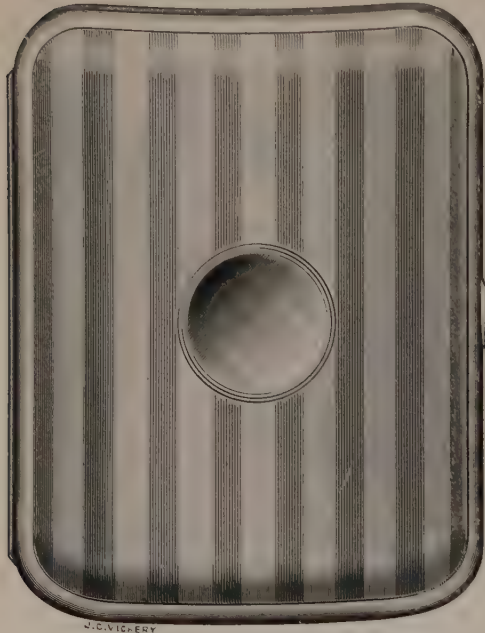
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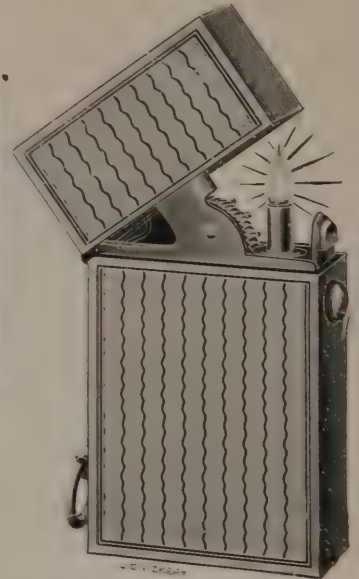


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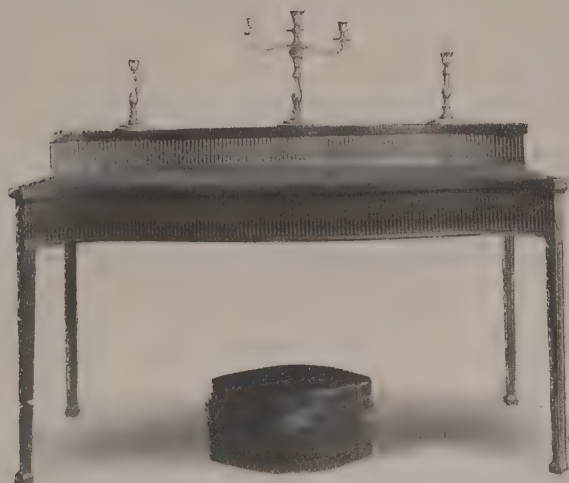
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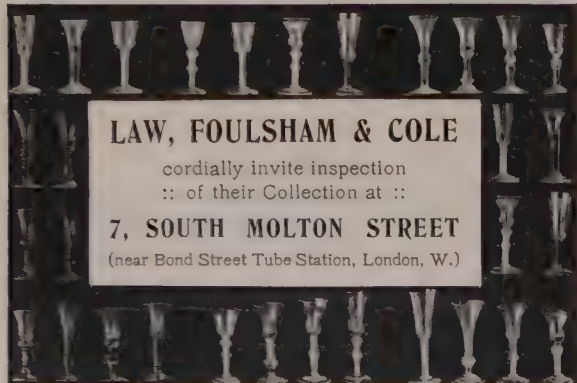
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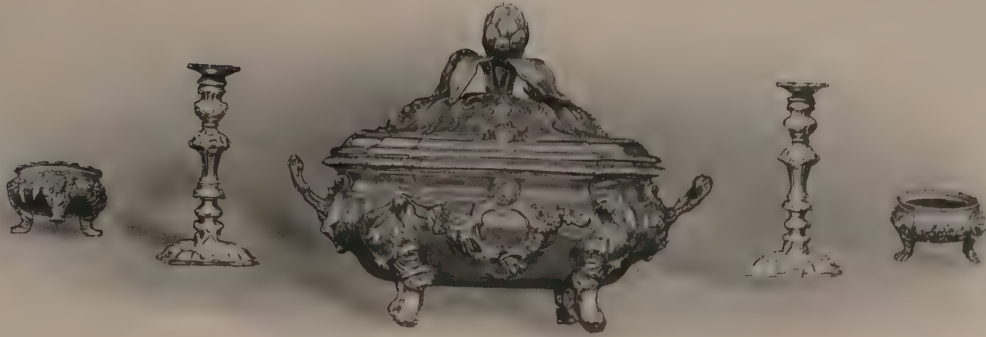
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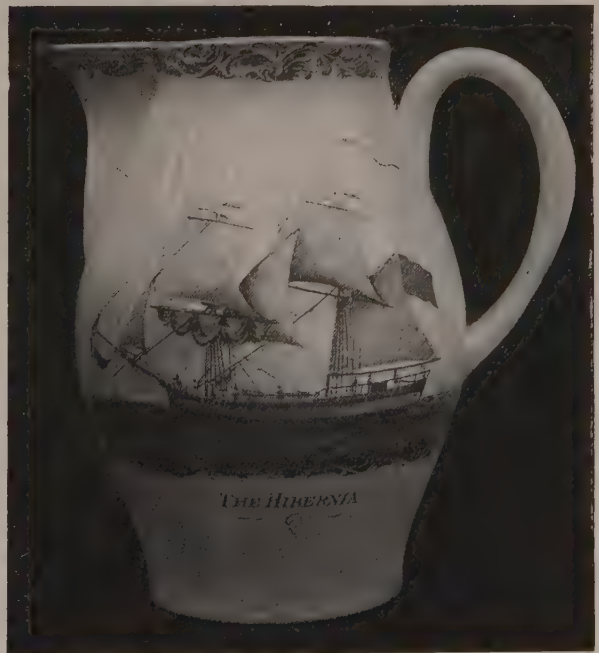
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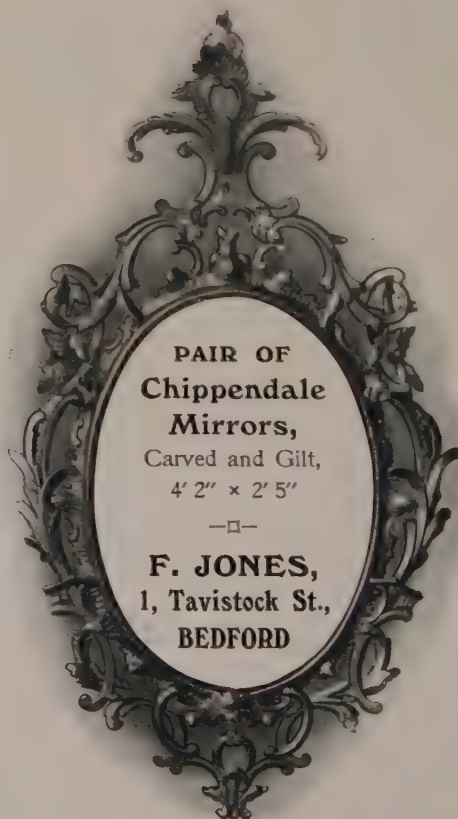
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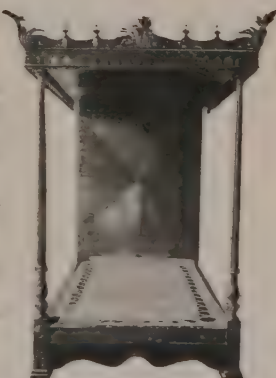
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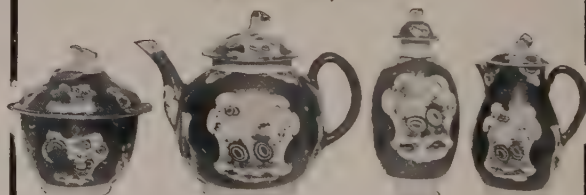
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Photo Harwick Brookes

Mr. Eugen Sandow

perhaps themselves try this undoubtedly highly beneficial form of treatment, which has been so successful in curing various forms of illness that at the present time there are no fewer than 600 or 700 practising doctors who include amongst their prescriptions for certain ailments advice to "take a course of Sandow's exercise," which is regarded amongst medical men as the most important adjunct of modern medical science.

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There is still an idea abroad that Curative Physical Culture involves violent or protracted exercise. No greater fallacy could be. There are no heavy weights to lift, no strenuous exertions to be made; the treatment is so gentle and graduated that it may be taken by a child of five or a man or woman of eighty-five years of age. Upon calling on Mr. Sandow at his Institute, 32, St. James' Street, London, S.W., the inquirer is immediately impressed with the earnestness with which Mr. Sandow's establishment is conducted. Almost immediately the caller is shown into one of Mr. Sandow's consulting-rooms and receives a sympathetic hearing, punctuated only by a few pertinent questions, and if the case is one which Mr. Sandow considers will be benefited by scientific exercise, he will suggest the course which he considers best for the patient.

The Gentlest Movements often the Most Curative

If, as is usually the case, the sufferer decides to adopt the suggestions (which there is no obligation whatever to do unless so desired), then a first lesson in the exercises may be taken at once. The exercises, which are not arranged upon any set rule, but are chosen by Mr. Sandow to meet the requirements of each patient's individual case, have a double effect and intention, and are skilfully and scientifically designed, not only to strengthen weak organs, but concurrently they encourage concentration of the mind and the building up of the will-power. On the latter point Mr. Sandow places great importance.

A Careful Method

In every instance the exercises are carefully graduated to exactly accord with the strength and condition of the

IN the interests of the very considerable number of readers of THE CONNOISSEUR who are watching the remarkable advance daily being made in the practice of physical culture as a cure for a large number of illnesses, this account of Mr. Sandow's work has been prepared. It will enable sufferers to judge whether or no they might

patient, and there is no possibility of a strain. How carefully Mr. Sandow regulates them to the requirements of the most delicate men, women, and children may be gathered from the fact that medical men are regularly sending heart cases to him for his treatment.

To the man who has led a strenuous life, either at home or in one of the Services abroad, and who at the age of forty-five or fifty naturally looks forward to a healthy middle age, but finds that the trials to which he has subjected his system in either work or pleasure are now beginning to have a marked effect upon his health and strength, Mr. Sandow and his science are invaluable. There is no other way in which youth may be so surely and pleasantly maintained or renewed.

Whatever the trouble suffered may be, it is certainly worth while to personally interview Mr. Sandow. There need be no hesitation on an inquirer's behalf to take advantage of Mr. Sandow's invitation to consult him without involving any fee or obligation to subsequently take treatment. Mr. Sandow is always pleased to discuss a visitor's case, and to give a candid opinion as to whether it is suitable for exercise treatment.

The Most Successful Cure

Some while back *Truth* newspaper organised a searching investigation into the records of cases which had been treated at the Sandow Institute, with the result that it was discovered that the phenomenal percentage of ninety-nine cases out of every hundred accepted for treatment received substantial benefit, and that ninety-four in every hundred entirely achieved the desired object.

All who desire to consult Mr. Sandow—and no doubt they will be many—are invited to call upon him at 32, St. James' Street, London, S.W., and if the visitor can be accepted by Mr. Sandow, and decides to take a course of treatment, the fees are quite within the means of the man or woman of modest purse.

For those Unable to Call

It is typical of the thoroughness of Mr. Sandow's organisation to save those who cannot call upon him trouble in inquiring into the suitability of their case for treatment by Scientific Physical Culture at home that he has produced the following twenty-four small illustrated volumes dealing with certain illnesses and conditions amenable to his treatment:—

- | | |
|---|---------------------------------|
| 1 Indigestion and Dyspepsia | 13 Lack of Vigour |
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| 4 Nervous Disorders in Men | 16 Functional Defects in Speech |
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| 11 Anæmia: Its Cause and Cure | 22 Figure Culture for Women |
| 12 Kidney Disorders: Functional and Chronic | 23 Insomnia |
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Mr. Sandow will send gratis and post free a copy of whichever book is desired to any reader who writes, mentioning this article in THE CONNOISSEUR, to him at 32, St. James' Street, London, S.W., and, if full particulars of inquirer's age, occupation, and condition on which advice is required are given, the book will be accompanied by a letter giving a personal opinion upon the case.

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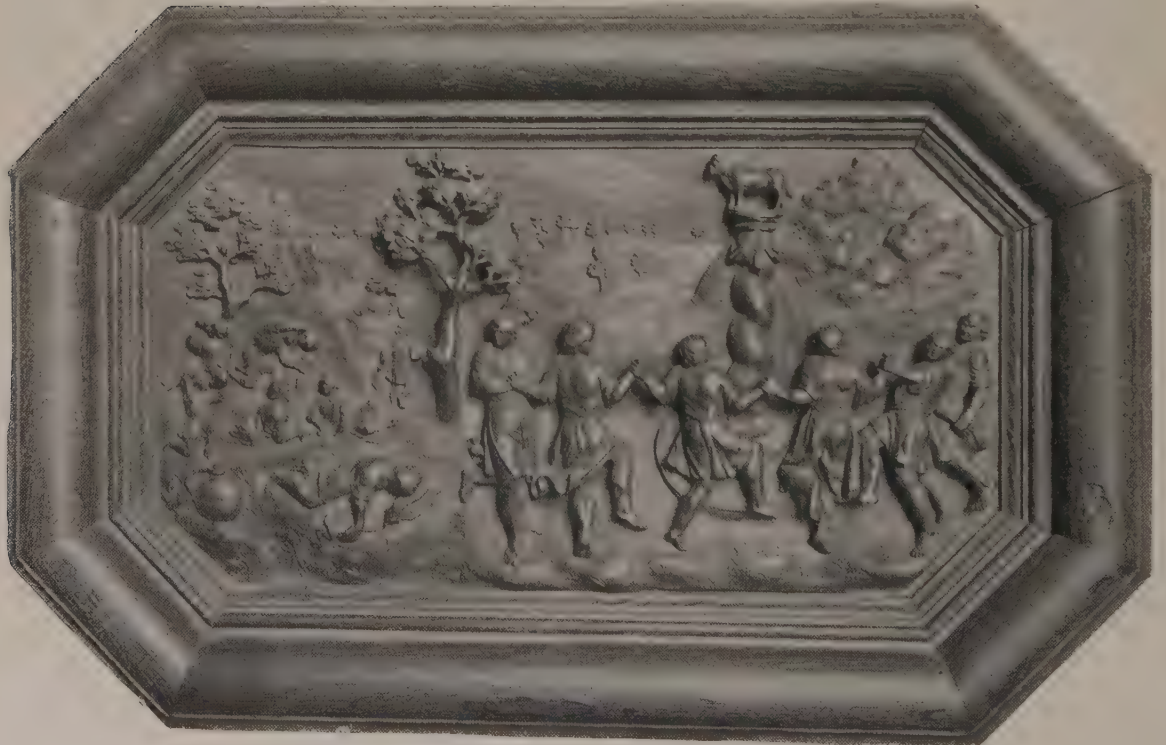
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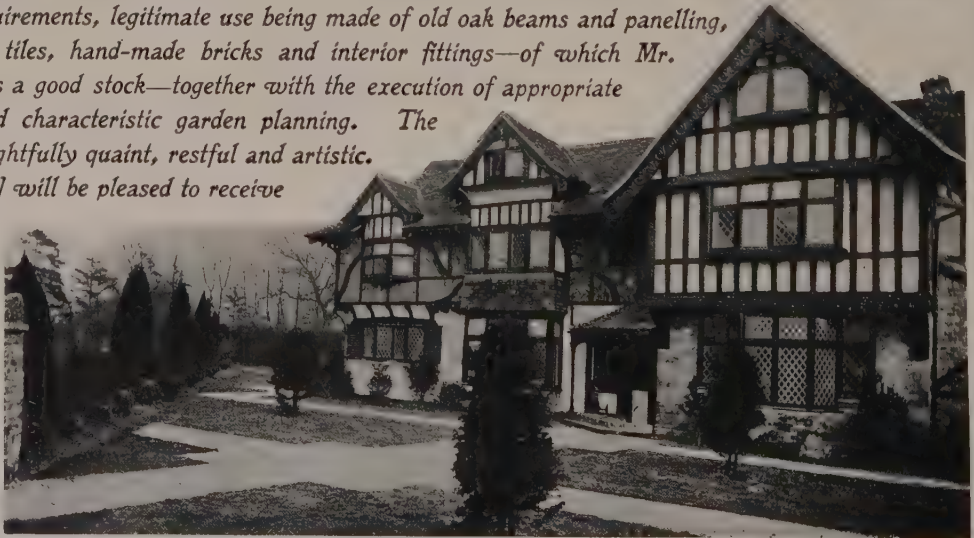
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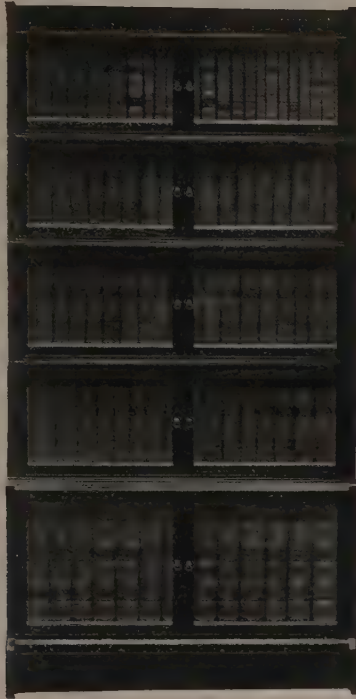
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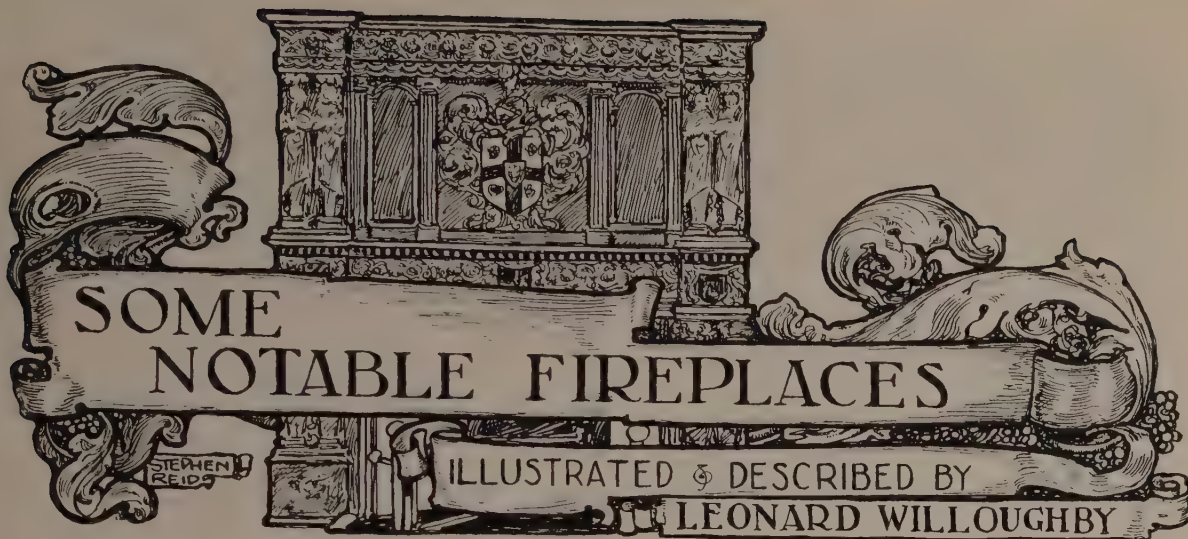
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THE FORTUNE TELLER

FROM A DRAWING BY J. R. SMITH



AMONGST the many interesting features contained within our most ancient and foremost country houses are their fireplaces and iron firebacks. These vary greatly in design, many of them being of the "open" description, which were the form fireplaces first took. Many, too, are curiously carved, frequently with Scriptural subjects. Very beautiful are those inlaid with marble and glass mosaic, such as are to be found at Eaton Hall, Ickworth, and Strawberry Hill.

Perhaps one of the most interesting is the fireplace in the centre of the old banqueting-hall at Penshurst. The smoke from this ascended to the roof and escaped by a louvre. The more pompous and modern style of great carved-stone fireplaces, with enormous coats of arms, crests, and coronets, are frequently to be found, notably at Thoresby Park, Eridge Castle, Cobham, and Syston Court, while at Hatfield a statue, life-size, of King James I. appears



THE OLDEST FIREPLACE OF ITS KIND IN ENGLAND, AND THE ONLY ONE OF THIS CHARACTER REMAINING IT IS IN THE CENTRE OF THE OLD BANQUETING-HALL AT PENSURST PLACE, KENT, THE PROPERTY OF LORD DE L'ISLE AND DUDLEY



A MOST ELABORATELY INLAID MARBLE FIRE-SURROUND RECENTLY
ERECTED BY THE PRESENT EARL OF PORTSMOUTH AT HURSTBOURNE
PARK, HANTS. THE DARKER MARBLES ARE A DEEP GREEN
THE FIREBACK BEARS THE ROYAL ARMS



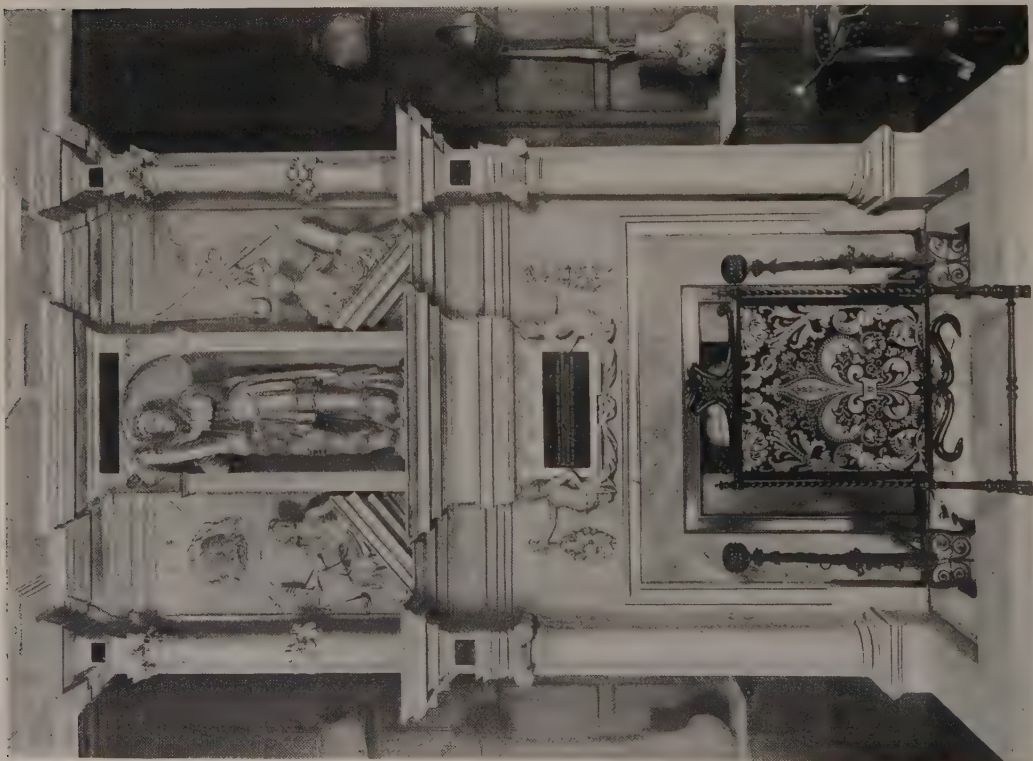
IN THE DRAWING-ROOM AT EATON HALL, CHESHIRE, THE RESIDENCE OF
THE DUKE OF WESTMINSTER IT IS COMPOSED OF CARRARA MARBLE,
AND WAS MADE IN ROME IN 1869 IT IS ORNAMENTED WITH GLASS
MOSAICS AND LARGE-SIZED AGATES WITH MOSAICS RADIATING FROM
THEM THE COLUMNS ARE COPIED FROM THE CLOISTERS OF ST. JOHN
LATERAN IN ROME



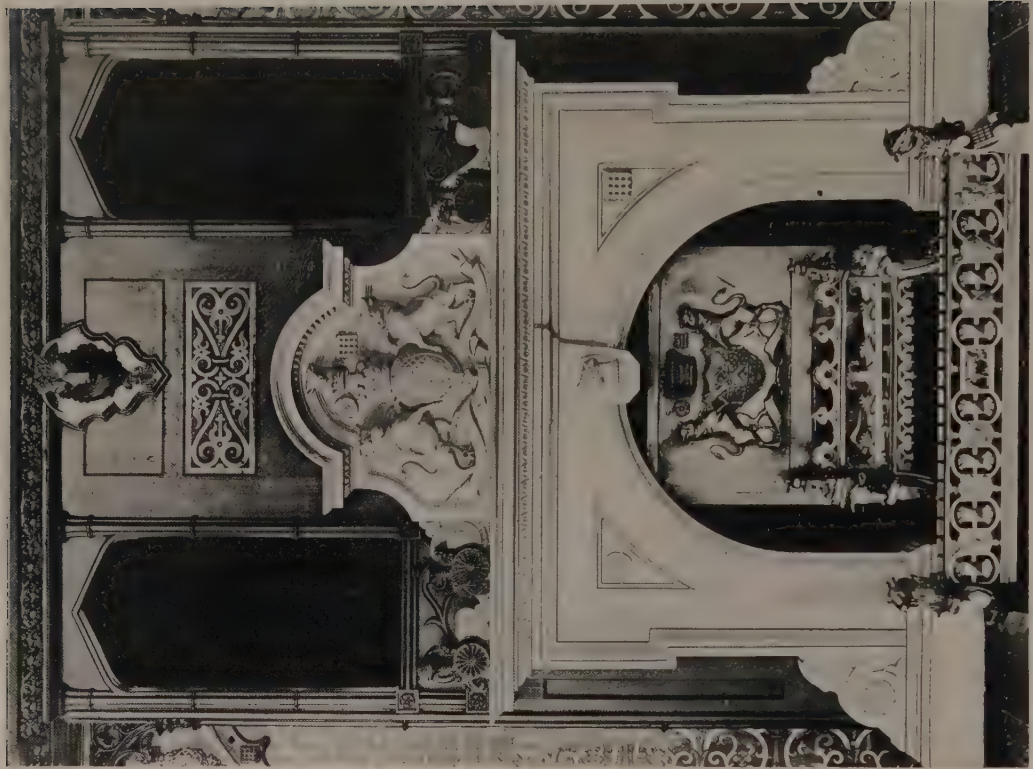
FIREPLACE IN THE MARBLE DINING-HALL, HATFIELD HOUSE, THE RESIDENCE OF THE MARQUIS OF SALISBURY
 IT IS OF CARVED OAK, AND IS OF ELIZABETHAN DATE THE FIREBACK HAS THE CECIL ARMS, WHICH
 ALSO APPEAR ON THE FENDER



STRAWBERRY HILL, TWICKENHAM THIS FIREPLACE IS IN THE CIRCULAR ROOM, ONCE THE BOUDOIR OF
 THE COUNTESS WALDEGRAVE IT IS NOW THE PROPERTY OF LORD MICHELHAM IT IS OF WHITE
 MARBLE, ELABORATELY INLAID WITH COLOURED MARBLES, THE HUSK PATTERN SO USED BY ADAM IN, HIS
 DESIGNS COILING ROUND THE COLUMNS ON EITHER SIDE

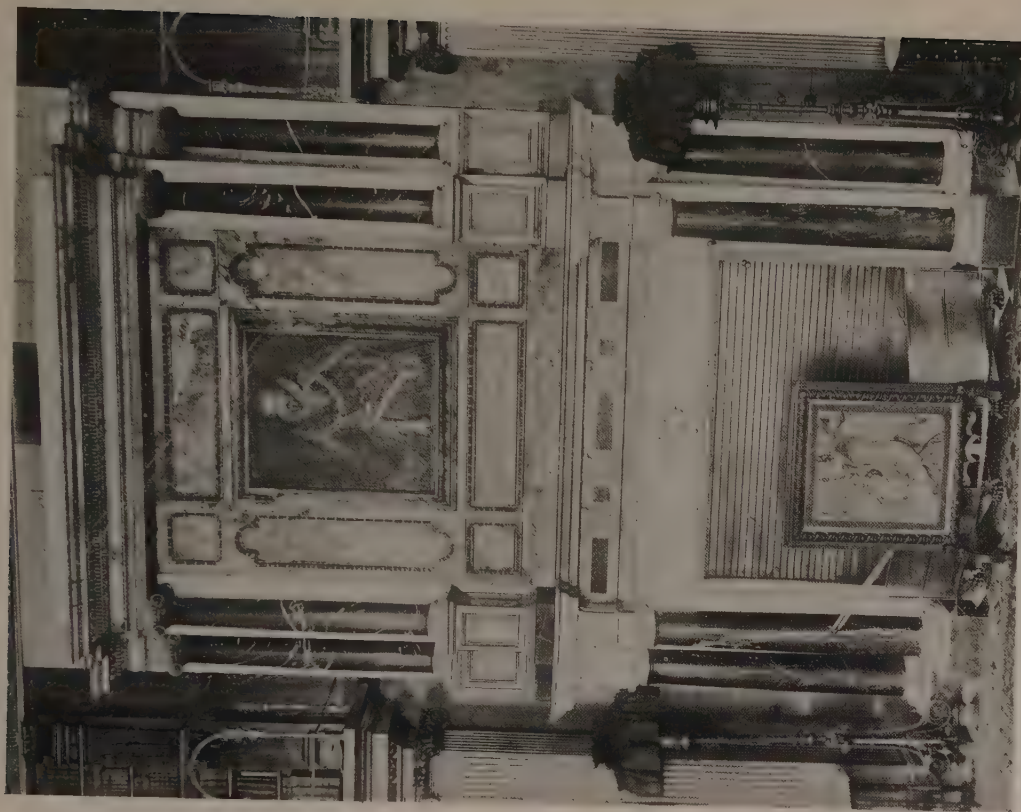


IN THE GALLERY AT APETHORPE, NORTHANTS., THE RESIDENCE OF MR. LEONARD AND LADY VIOLET BRASSEY THE SUBJECTS DEPICTED ARE SCRIPTURAL, AND REPRESENT DAVID AND HIS HARP AND GOLIATH'S HEAD, AND DAVID'S SWORD AND SLING



STONE FIREPLACE IN THE DINING-ROOM, BRIDGE CASTLE IT REPRESENTS THE ARMS AND SUPPORTERS OF THE MARQUESS OF ABERGAVENNY, K.G. BENEATH IS ONE OF THE BEAUTIFUL OLD SUSSEX IRON FIREBACKS THE BULL'S HEAD, ROSE AND PORTCULLIS ARE THE CREST AND BADGES OF THE NEVILLS

Some Notable Fireplaces



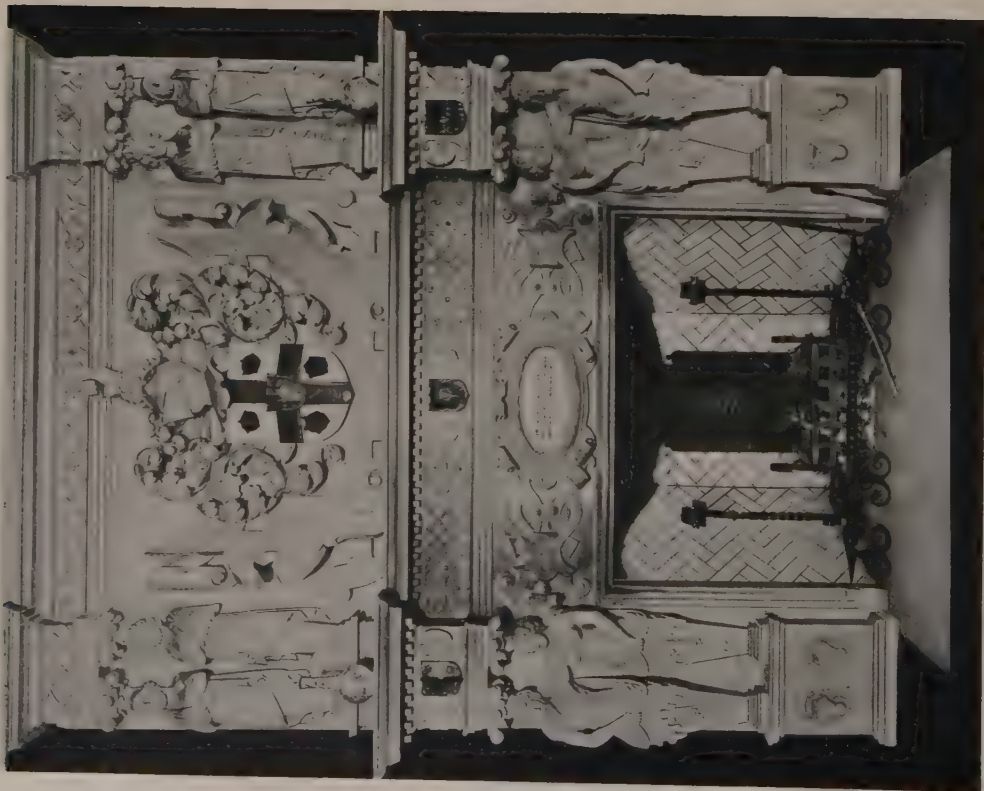
MARBLE FIREPLACE IN THE LIBRARY, HATFIELD HOUSE, A ROOM SO MUCH USED BY THE LATE MARQUIS OF SALISBURY IT REPRESENTS IN COLOURED MOSAIC THE CECIL WHO BUILT HATFIELD HOUSE THE SHUTTER TO THE OPEN FRONT IS A REVOLVING ONE



FIREPLACE (DATE 1601) IN THE KING WILLIAM'S ROOM AT CASTLE ASHBY, NORTHAMPTON, THE RESIDENCE OF THE MARQUIS OF NORTHAMPTON, K.G. THE FIGURES CARVED REPRESENT PRUDENCE, JUSTICE, TEMPERANCE, FAITH, HOPE, AND CHARITY ON THE STONE LINTEL IS THE CREST AND CORONET OF THE OWNER



IN THE PICTURE GALLERY OF COBHAM HALL, NEAR ROCHESTER, THE SEAT OF THE EARL OF DARNEY. THIS IS AN EXAMPLE OF ELABORATELY CARVED COAT OF ARMS AND SUPPORTERS, WHICH WERE THOSE OF THE DUKES OF LENNON, ONCE OWNERS OF THIS STately HOME

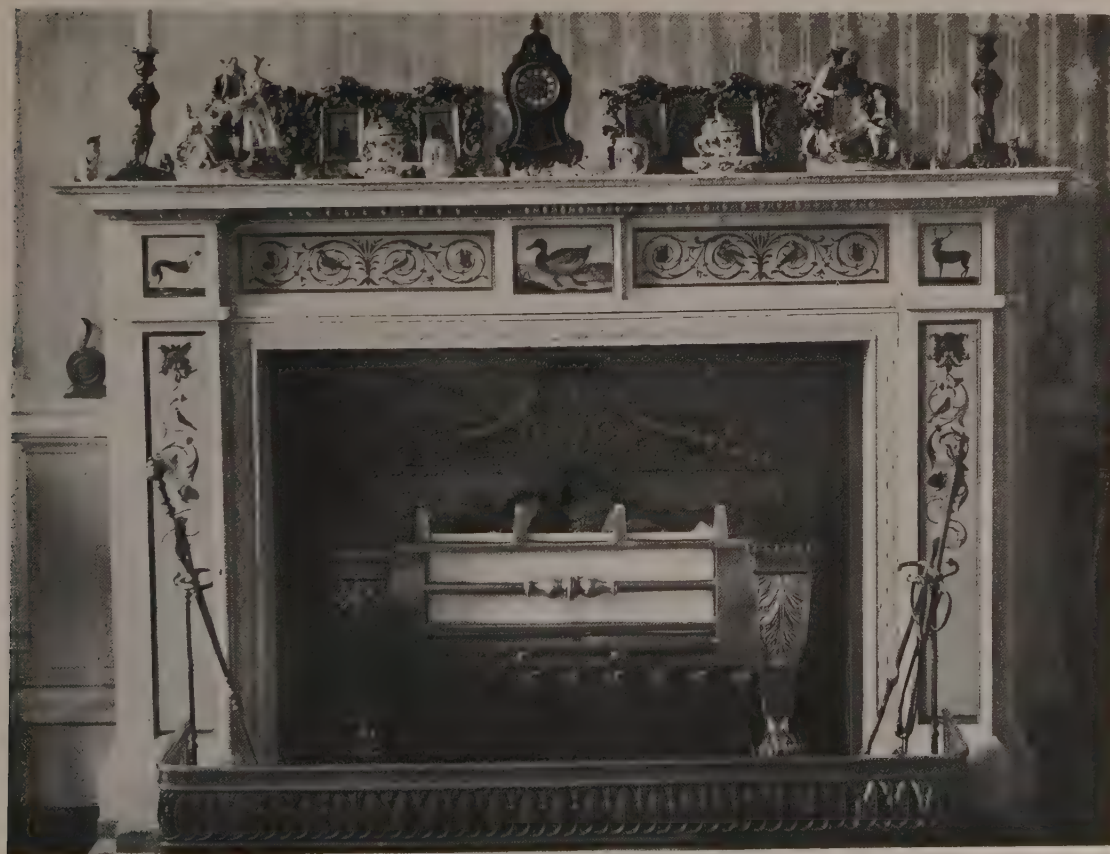


SYSTON COURT, GLOUCESTER THE RESIDENCE OF MR. J. E. RAWLINS THE FIGURES REPRESENT ADAM AND EVE, WHILE THE ARMS AND CREST ARE THOSE OF A FORMER OWNER INSCRIPTIONS OF POETRY AND TEXTS FREQUENTLY APPEAR; THE ONE HERE IS A MODERN ADDITION ONLY

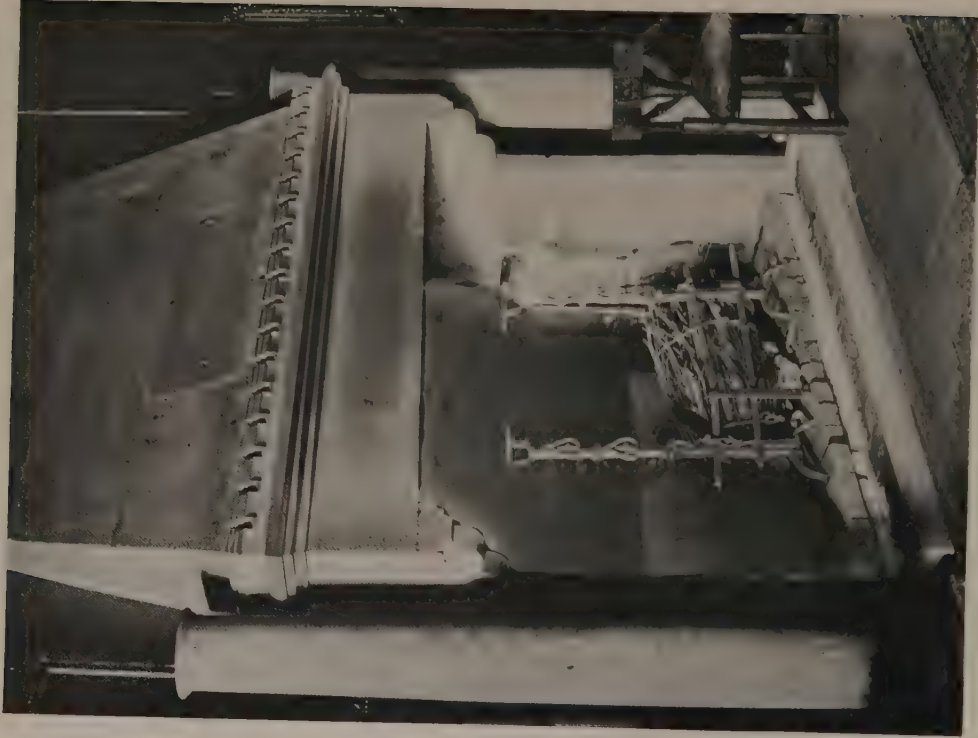
Some Notable Fireplaces



MARBLE FIREPLACE CARVED BY CANOVA, IN THE DRAWING-ROOM AT ICKWORTH, BURY ST. EDMUNDS, THE RESIDENCE OF THE MARQUIS OF BRISTOL IT IS CLASSIC IN DESIGN AND OF WHITE MARBLE



INLAID MARBLE FIREPLACE IN A MORNING-ROOM AT ICKWORTH, THE SUBJECTS RELATING TO GREYHOUNDS, DUCK, DEER, AND BIRDS, ALL IN COLOURED MARBLES

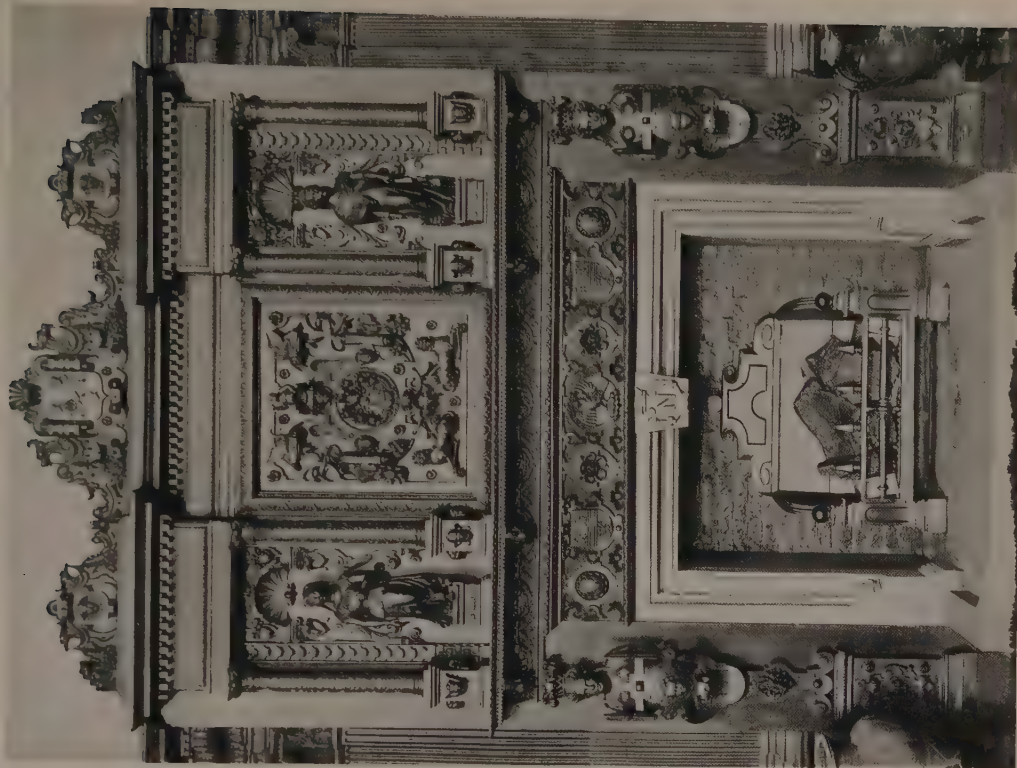


ONE OF THE OLDEST FIREPLACES IN ENGLAND IN THE SOLAR ROOM AT PENSURST PLACE ITS SEVERITY OF STYLE IS MARKED THE COLUMNS AT THE SIDE DO NOT BELONG TO IT IT IS VERY MASSIVE AND IMPOSING, AND ITS FIREDOGS ARE EXTREMELY ANCIENT

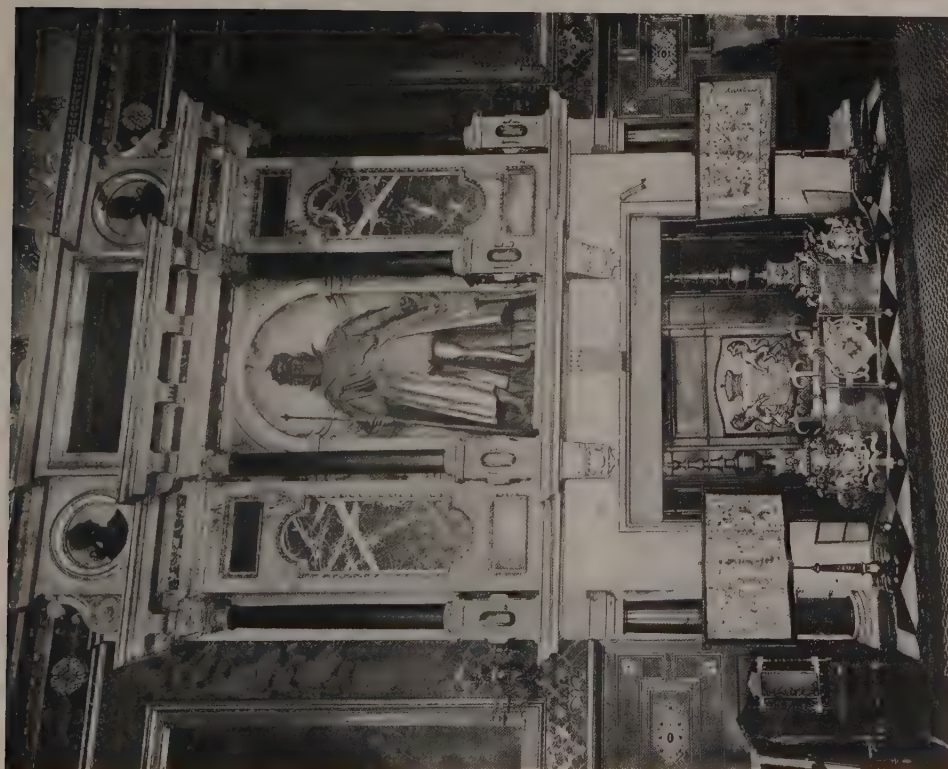


A MODERN FIREPLACE BY SALVIN AT THORNEY PARK, NOTTS., THE SEAT OF EARL MANVERS THE ARMS AND QUARTERINGS AND SUPPORTERS SHOW BOLDLY AND EFFECTIVELY HERE IN THIS ENORMOUS HALL

Some Notable Fireplaces



ELABORATELY CARVED OAK SURROUND IN THE PANELLED HALL OF CASTLE ASHBY, NORTHANTS., THE RESIDENCE OF THE MARQUIS OF NORTHAMPTON, K.G. ON THE MARBLE LINTEL IS A PLAIN "N," WITH LORD NORTHAMPTON'S CORONET



MARBLE FIREPLACE, WITH STATUE OF KING JAMES I., IN THE DRAWING-ROOM AT HAIFIELD HOUSE, THE RESIDENCE OF THE MARQUIS OF SALISBURY. IT IS VERY LOFTY AND IMPOSING, THE BRONZE STATUE BEING LIFE-SIZE

on the marble mantel in the drawing-room.

Another in this venerable building is in the library, and takes the form of a portrait, in mosaics, of the builder of Hatfield. Magnificent and costly is the one erected in the new house at Hurstbourne Park by the present Earl of Portsmouth, composed of the finest marbles. The one in Apethorpe Hall, of David and Goliath, is interesting and typical of the Scriptural designs at one time so popular. Carved-oak surrounds, of very ornate description, are perhaps the most common, the earliest existing dating back to Tudor days. Many, later on, were the work of Gibbon, whose handiwork is to be found in so many famous houses. Pictures let into panelling are always an effective finish to fireplaces, and of these I will give some specimens in a later issue. In the course of many visits to country houses, I have come across some fireplaces which appear to me to be of interest, and their diversity of design is such that I venture to think a reproduction of them may not prove uninteresting to readers of *THE CONNOISSEUR*.



FIRE-SURROUND IN CARVED OAK, IN THE DINING-ROOM AT SUTTON PLACE, GUILDFORD, THE RESIDENCE OF LORD NORTHCLIFFE THE FIREBACK IS A FINE SPECIMEN OF SUSSEX IRONWORK

The working of iron was the most interesting of the industries of the county of Sussex, and was commenced before the Roman occupation. It is presumed that the iron industry was not continued after the departure of the Romans until 1150. Carved grave-slabs, firebacks, and fire-dogs were the chief articles made. The average size of firebacks was 3 ft. square and 1 inch thick, and these were placed against the wall at the back of the fire-place.

Firebacks were originally intended to prevent the fire of the domestic hearth from spreading to the timber walls of which early

dwelling were partially or wholly constructed. They were also intended to reflect the heat of the flames, and so help to warm the room. The first kind were of simple and utilitarian character, and about the fourteenth century began to be decorated with devices.

The devices on these old firebacks are always interesting, for they represent either the royal arms or owner's arms, and sometimes only initials, while others have legends, flowers, or Scriptural subjects.



FANCY SUBJECT
AFTER THE REV. W. M. PETERS

Pictures

Portraits of Prince Charles Edward Stuart By W. G. Blaikie Murdoch

"What half Januses are we, that cannot look forward with the same idolatry with which we for ever revert."

Essays of Elia.

CARLYLE declares that, of all pictures, portraits are the most welcome on human walls; and again, in writing to David Laing with regard to a proposed national exhibition of Scottish portraits, he says that, in all his "poor historical investigations it has been, and always is, one of the most primary wants to procure a bodily likeness of the personage enquired after—a good portrait, if such exists; failing that, even an indifferent if sincere one. In short, any representation made by a faithful human creature of that face and figure which he saw with his eyes, and which I can never see with mine, is now valuable to me." And to this the historian adds: "All men, just in proportion as they are 'historians' (which every mortal is who has a memory, and attachments and possessions in the past), will feel something of the same, every human creature something."

Perhaps Carlyle slightly overrates the public in stating that all men are prone to take an interest in historical portraits, yet these, of course, are intensely valuable to all who love the beautiful and romantic past. In many cases they furnish an unique insight into character, while in several instances they represent a man's development, showing us his outward appearance in the different stages of his career.

The portraits of Prince Charles Edward are valuable in both these respects. Like most of the Stuarts, he was fortunate in the artists he employed, and among the notables to whom he gave sittings may be

mentioned De la Tour, Lemoyne, and Batoni—artists whose works may be depended on for absolute veracity. Then, too, his picture was painted upwards of sixty times, the first occasion being when he was yet a baby, the last being shortly before his death. The early pictures are particularly numerous, and the reason of this is easily explained. Before the rising of 1745, when the Stuart cause was still hopeful, the old Chevalier had reason to carefully preserve the devotion of numerous influential men in Scotland and in England; and how better could he do this, by what fitter means could he seal loyalty, than by sending as a gift a miniature of the little Prince? To many of his adherents—avowed or otherwise—he sent presents of this kind, and these are now scattered throughout the land, some having found their way into famous collections, and others being in the hands of the descendants of their original recipients. A charming miniature of the boy Prince, aged about ten, is in the possession of the present Duchess of Albany; and at Windsor, in the Royal Library, there is an equally fascinating little picture,

showing the unfortunate adventurer as he appeared at the age of two or three. Mr. James Cheape of Strathtyrum, near St. Andrews, likewise owns a splendid collection of early portraits of Charles Edward; while yet another likeness of the Prince in boyhood is at Corby Castle, the seat of Mr. P. J. Canning Howard. Yet one other fortunate possessor is Captain Murray Threipland of Fingask, in the Carse of Gowrie, who has inherited from his Jacobite ancestors many priceless Stuart relics. Among the early portraits of Charles in his collection may be mentioned an oil-painting, in



NO. I.—PRINCE CHARLES EDWARD IN
BOYHOOD FROM A MINIATURE

which the sitter is depicted wearing the garb of old Gaul; and also a miniature—set with diamonds and having a Scots pebble at the back—which was originally given to the Threipland family by the Prince himself in 1745.

It is not intended to give here a complete list of the pictures of Charles Edward; the object of this article is rather to speak of the more interesting of his portraits, and, arranging them chronologically—so far as is compatible with discrepancy of evidence concerning dates—to see to what extent they light up the Prince's life and character in the different stages of his life.

The first illustration is from a miniature. The artist's name is unknown, but there need be no fear

as to the picture's authenticity, for it was long in the possession of the renegade Jacobite, John Murray of Broughton, to whom it was doubtless presented by the old Chevalier as an inducement to loyalty. It shows a pretty and attractive boy, with a face which is bright and winning, if scarcely clever; and one naturally pauses to enquire if documentary evidence corroborates the character thus suggested, and if Charles is here presented as he really was in boyhood.

All that can be learned of the little Prince bears out the testimony of this early portrait. He was not a prodigy, and, indeed, his father and his various tutors had frequent cause to lament that he would not apply himself to his lessons. But he was an engaging and even fascinating boy, and he early manifested that personal charm which he was eventually to exert to such fatal purpose in Scotland. Describing him at the age of about four, one of the exiled Jacobite noblemen says, "The Prince is the finest child in the world, speaks everything, and runs about from morning to night." At a slightly later date an admirer declares of him, "He is most alert in all his exercises, such as shooting, the tennis, shuttlecock, etc."; while about the same period another writer speaks also of this taste for sport, saying of Charles, "His favourite diversion is the golf, and it would very agreeably surprise you to



NO. II.—PRINCE CHARLES EDWARD FROM THE PORTRAIT BY B. GENNARI AT STONYHURST COLLEGE

see him play so well at it." Of the Prince's own early correspondence, only one fragment has survived the lapse of years. Addressed to the old Chevalier, it was written when Charles was about eight years of age, and it may well be quoted here, for, besides being a precious sidelight, it forms a charming link with the past:—

"DEAR PAPA,—I thank you mightily for your kind letter: I shall strive to obey you in all things. I will be very dutifull to Mama and not jump too near her. I shall be much obliged to the Cardinal for his animals. I long to see you soon and in good health.

"I am, Dear Papa,
"Your most dutifull and affectionate Son,
"CHARLES P."

This letter is slightly pedantic in tone, and one cannot but surmise that the youthful writer was not solely responsible for the effusion, and that one of his preceptors had a hand therein. But though he, no doubt, received help when writing to "Dear Papa," it is certain that in one respect the Prince showed precocity, and this was in the taste and ability which he early manifested for music. The Jacobite Earl of Inverness, describing him at the age of four, affirms that "He is a great musician, and plays on his violin continually"; and, while this sounds extravagant, the fact remains that testimonies of a like nature come from the pens of various men who visited the Stuart court when Charles and his brother Henry were yet in their teens. One of these writers is Samuel Crisp, the "Daddy Crisp" of Fanny Burney and her sisters; another is Lord Elcho, who served in the Jacobite army in 1745; while a more interesting and notable witness is Charles de Brosses, first president of the Parliament of Dijon. In his *Lettres Familiales écrites d'Italie*, he tells that the little Stuart princes "sont tous deux passionnés pour la musique, et la savent parfaitement"; and he further describes a concert at which the royal brothers played "le fameux concerto de Corelli, appelé la *notte di natale*."

The Murray of Broughton miniature scarcely suggests

Portraits of Prince Charles Edward Stuart

a boy with musical tastes, but perhaps there is some slight hint of æstheticism in the next three pictures shown here. One of these is from a painting by Gennari, at Stonyhurst College; another is after the portrait by Blanchet, in the collection of Colonel Walpole of Heckfield Place; while the third, which represents the Prince at the age of fifteen, is from the likeness by Nicholas de Largillière in the National Portrait Gallery.

The Gennari picture is delightfully quaint, but the richly brocaded dress is rather too much for the little figure, and tends to give the whole a clumsy effect. This lack of grace is likewise noticeable in the Blanchet, and in this picture there is also a want of life, and too much suggestion of a sitter who has just been posed for his portrait, and who feels far from happy under the ruthless gaze of the painter. Infinitely more admirable is the work of Largillière, which is marked alike by grace and ease. The deep, lustrous eyes and sweet expression, the softness of the flesh, the beautiful rendering of the silk scarf, and the careful painting of the gold lace and Order of St. Andrew—all are delightful. The canvas exhales a certain degree of character also, and in the boy's wistful and far-away look—so well captured and rendered by the artist—there is, perhaps, some slight hint of those musical tastes which neither Gennari nor Blanchet have suggested in their respective likenesses.

Largillière is an interesting figure in the annals of French painting. Born in 1656 at Paris, he received his artistic training at Antwerp. About the time of the Restoration he came to England, and here for a while he studied under Sir Peter Lely, from whom he certainly learnt much, and to whose influence may be traced not a few of his merits. He came again to England during the reign of James II., and on the occasion of this second coming he was engaged to paint portraits of the King, Queen, and infant Prince of Wales. After



NO. III.—PRINCE CHARLES EDWARD
FROM THE PORTRAIT BY P. BLANCHET IN THE POSSESSION
OF COLONEL WALPOLE OF HECKFIELD PLACE

a brief stay he returned to France, and thenceforth he chiefly resided there. In due course he was elected a member of the Paris Academy, and eventually he became president thereof. While acting in this capacity he gradually acquired a high reputation as a portrait painter, and came to be extravagantly styled "The French Vandyke." Many famous sitters came to him—notably Louis XV. of France—and several portraits from his brush, of which the best is probably that of Charles le Brun, are now in the Louvre. The exiled Stuarts engaged his services on several occasions, and among his most charming pictures is one of the old

Chevalier and his sister, the Princess Louisa. It is interesting to recall that Largillière was one of that group of painters who, if they did not actually discover the full genius of Antoine Watteau, at least had the honour of first crowning his efforts with some notice.

Leaving the early likenesses of Charles Edward, it behoves to look at those which have the singular interest of having been done about the time of "the '45." Fortunately these are fairly numerous, and two which merit particular notice are a portrait by Quentin de la Tour and a bust by Lemoyne. The former artist was popular and famous in his day, and was an early friend of Vigée le Brun. It was probably to his work that the Prince referred when, in 1747, he wrote from St. Ouen to his father saying, "I take the liberty to send your Majesty in this packet a picture of mine just made by a skilful hand, but do not think it comes up to those in Italy." Though thus critical, Charles gave De la Tour twelve hundred livres for the portrait, and the payment was far from extravagant, for the picture is admirable, being at once imposing and dignified.

But it was a far smaller sum—only four hundred livres—which, in 1748, the Prince gave Lemoyne for the bust he did of his highness. A plaster copy of this bust is now in the Scottish National Portrait

Gallery, and the sculptor, it may well be recalled, at one period numbered among his pupils no less a genius than François Boucher. It is not surprising that Charles was able to give only so small a figure, for at this time he was sadly short of funds, and, to give him his due, he was most generous in remunerating the more needy of those who had suffered for his sake in Scotland. Had he been able, he would certainly have paid the sculptor better, for he liked and admired his work. At least, in the letter just quoted, there is an annoyingly reticent passage which would seem to constitute praise of Lemoyne. "My bust in marble," says the writer, "will, I hope, be soon dune (*sic*), and is much admired for its being singularly like."

Of all the portraits of Charles done at or about the time of "the '45," distinctly the most interesting are the engravings of Sir Robert Strange, two of which are reproduced here. They have a value wholly different from that held by all the other likenesses, for the engraver was personally intimate with the Prince, and had the opportunity of studying both his aspect and character under many and varied circumstances.

Strange had an eventful career. Born in Orkney in 1721, he early



No. IV.—PRINCE CHARLES EDWARD FROM THE PORTRAIT BY LARGILLIÈRE IN THE NATIONAL PORTRAIT GALLERY



No. V.—PRINCE CHARLES EDWARD FROM AN ENGRAVING BY SIR ROBERT STRANGE

came to Edinburgh to seek his fortune, and was staying there when Charles Edward arrived to claim the throne of his ancestors. Owing to the entreaties—or, to be strictly correct, the commands—of his *fiancée*, Isabella Lumisden, the young engraver drew his sword on behalf of the Stuart cause. He served throughout the campaign of 1745, and on the eve of Culloden employed his graver in executing bank-notes wherewith to pay the Jacobite soldiers. On the overthrow of Charles Edward's arms, Strange had perforce to flee to the Continent; and there he lived for several years, studying art under various masters, and engraving pictures in numerous famous collections, private and public. He duly married the lady already mentioned, and his movements during his wanderings in Europe are elucidated by her letters. Princess of correspondents, her delightful missives not only tell of her husband's doings, but are also fascinating as showing the enthusiastic loyalty whereof Jacobite ladies were capable.

After some years of exile, Strange came to London, and though his share in "the '45" stood to his debit for a considerable time, he gradually overcame this handicap. He condemned the "stippling"

Portraits of Prince Charles Edward Stuart

and "dotting" of Bartolozzi, and clung tenaciously to pure line-engraving, in which department he eventually came to be recognised as one of the best masters of his day. Becoming intimate with Benjamin West, he was introduced by him to George III., and that king, whose clemency towards Jacobites has often been deservedly praised, appointed him royal engraver, and created him a baronet. Lady Strange, who through life remained staunch to the Stuarts, looked somewhat askance on her husband's acceptance of these laurels from the Hanoverian court; yet she was, of course, intensely proud of the more purely

artistic honours won by Sir Robert. These were many, and Horace Walpole, while excusing himself from including contemporaries in his work on engravings, says, "I cannot omit so capital a master as Mr. Strange, lest it should look like the contrary of flattery. When I have named him, I have mentioned the art at its highest period in Great Britain."

It was while staying in Edinburgh, and just after joining the Jacobite army, that Strange engraved the first of the two portraits shown here—that in which the Prince looks out of a window. This print was the first portrait from life to which the engraver set his hand, and its progress was keenly followed by many of the Jacobites. Nor was their interest altogether unmerited, for though the ponderous allegorical devices are far from attractive, the actual face is not without life, the expression being rendered with surprising happiness for a novice in the art of portraiture. The picture was considered an admirable likeness, and it is worth



No. VI.—PRINCE CHARLES EDWARD
FROM AN ENGRAVING BY SIR ROBERT STRANGE

The history of the next engraving reproduced here is unknown. It is not a very satisfactory production, the main lines being a trifle harsh, and the modelling of the chin suggesting a schoolboy's work. It may be

a print to which Lady Strange, in a letter addressed to her husband in 1789, refers as follows: "*A propos*, where is the plate you had engraved of my Prince several years agoe, which was never published? It is but small; such a one is now wanted for a book. . . . I believe you had it engraved from our best and largest miniature." The little picture certainly holds some hint of having been copied from a miniature, but more likely it is a mere reminiscence—a portrait done simply from memory. Even as such, however, it is of course very interesting; for the memory portrait sometimes gives a remarkably good representation of its subject, provided the artist has had thorough opportunity of studying the features he portrays. Witness, for instance, the Skirving drawing of Burns,

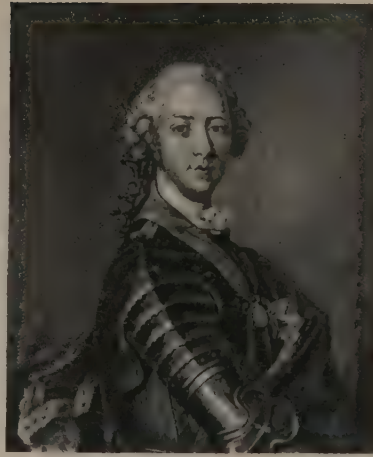


No. VII.—PRINCE CHARLES EDWARD
FROM AN ENGRAVING BY WILLE OF THE
PORTRAIT BY LE TOCQUE

which was only a sketch from recollection; but which, as Carlyle once pointed out, may reasonably be regarded as being far more like the poet than is the well-known atrocity by Nasmyth.

Having shown these portraits of the Prince as he appeared in 1745, it is well to turn again to documentary evidence, and to see to what extent the pictures corroborate or indicate what is known of Charles at this, the most eventful and important period of his career.

Strange shows us a bright and attractive face, with an expression which undoubtedly tells of conversational gifts and personal charm. That Charles was handsome was allowed even by his enemies, while his manly beauty was of course loudly praised by his adherents, and has become proverbial. Among those who saw him in 1745, and recorded their impression of his appearance, may be mentioned Andrew Henderson and the Rev. John Home. The former—author of a history of the rising, and also of lives of Cumberland and Dr. Archibald Cameron—speaks in particular of the Prince's beautiful eyes; while Home—now remembered rather as the historian of "the '45" than by his once popular drama of *Douglas*—relates that "the figure and presence of Charles were not ill-suited to his lofty pretensions." Several writers of the time speak of the adventurer's graceful and athletic figure, and in a contemporary tract called *The Wanderer* (Glasgow, 1752) it is stated that he "would run, fight, or leap with any man in the Highlands." Delineating as he does only the head and shoulders, Strange is of no value in corroborating this eulogy; yet it can scarcely be



NO. VIII.—PRINCE CHARLES EDWARD
FROM AN ENGRAVING BY JOHNSTONE,
SAID TO BE AFTER THE PORTRAIT
BY LE TOCQUE

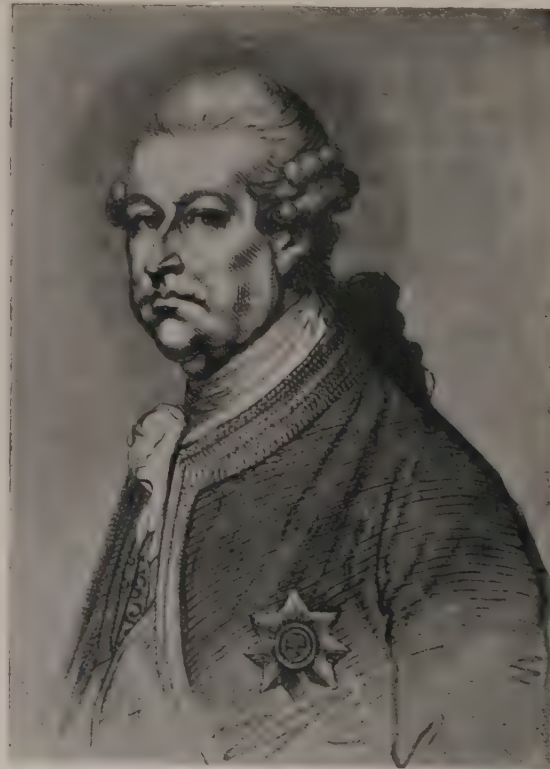
engraver clearly furnishes a sidelight. A Glasgow citizen—a Whig—recorded his impression of Charles's "princely aspect, its interest much heightened by the dejection which appeared in his pale, fair countenance, and downcast eye"; and, of the two prints by Strange shown here, the first is distinctly corroborative of this description, for among other things it portrays

doubted that the praise was quite merited, for throughout his wanderings after Culloden Charles manifested a splendid hardiness which won the admiration of many of his followers during that sad time.

That Charles was capable of the most wonderful personal magnetism is only too well known. It was to a great extent by his capacity in that respect that he brought about the rising in his favour, and therefore the slight indication which Strange furnishes of that quality need scarcely be dwelt on. But it is interesting to note that, as regards another characteristic, the

a pensive and languid air, and tells of the dreamer rather than the soldier.

It is rather a pity that the engraver missed the martial element in his sitter's character, for it is certain that Charles was personally brave, and was also a soldier of considerable ability. On at least one occasion—at Prestonpans—his officers had to restrain his ardour on the battlefield; and several of his followers—notably one John Rattray—writing of the campaign after all was over, testified to Charles's courage. The story that he played the coward at Culloden was unfortunately circulated by Sir Walter Scott, but is nevertheless quite unfounded. In 1826 Scott met Sir James Steuart Denham, a nephew of the



NO. IX.—PRINCE CHARLES EDWARD
FROM A SKETCH BY OZIAS HUMPHREY IN THE NATIONAL
PORTRAIT GALLERY OF SCOTLAND

Portraits of Prince Charles Edward Stuart

Lord Elcho of "the '45," and Denham told the novelist that, according to Elcho, the Prince had refused to lead a final charge at Culloden. Scott entered this anecdote in his *Journal*, and thus it was propagated; but it happens that Elcho's own account of the rising—a document printed for the first time in 1907—contains no word of the affair; and, had the tale really held any truth, Elcho would assuredly have laid stress thereon, for he had a strong personal dislike to Charles, whom he frequently criticises with severity. Apart from this negative evidence, several writers who were actually at Culloden—Sir Stuart

Threipland, for instance, and Maxwell of Kirkconnell—speak of the Prince's bravery there; while another eye-witness of the fray—Home, the historian—affirms that the adventurer strove gallantly to rally his men. With these facts in mind, it seems strange that Scott should so carelessly have circulated the legend; and it may well be recalled that, in a note to *Waverley*, he himself speaks of the Prince's martial ability, if not bravery. Nor is he alone in so speaking, for a recent writer on "the '45"—Major-General Tulloch, who handles the subject from a soldier's point of view—speaks with enthusiasm of Charles as a leader, and justly points out that, though seriously handicapped, he achieved far more than did any Scottish invader of England before him.

Though Strange fails to give us Charles the soldier and general, this aspect of the Prince has been finely transmuted to canvas by Jean Louis Tocque, or le Tocque. This painter—little known nowadays, but considerably esteemed by his contemporaries—was born in 1696 at Paris, and in that city he received his artistic tuition. He became a member of the Paris Academy in 1734, and, soon after receiving that honour, he was invited by the Empress Elizabeth to Russia, where he painted a portrait of the Empress herself—now at Versailles—and met with general encouragement. At Copenhagen he also found much favour at this time, being engaged there to paint pictures of several of the Danish royal family. He



NO. X.—PRINCE CHARLES EDWARD FROM THE PORTRAIT BY BATONI IN THE NATIONAL PORTRAIT GALLERY

gained patrons, also, in his native land of France, and his portrait of the Dauphin Louis, son of Louis XV., hangs now in the Louvre.

Le Tocque's portrait of Prince Charles is known to have been done at Paris in 1748, but the present domicile thereof is not to be ascertained; and perhaps the canvas, like too many precious Stuart relics, was destroyed during the French Revolution. The two reproductions of the picture shown here are both from engravings, the first, which is by far the better of the two, being from the graver of Johann Georg Wille, and the second being by John

Johnstone. Wille (1715-1808) was a German by birth, but spent most of his life in Paris, where he gained some fame. Good impressions of his engraving after Le Tocque are fairly scarce, but there is one in the Scottish National Portrait Gallery. As regards Johnstone, he lived at the beginning of last century; and in all probability he simply copied Wille, and never saw the original portrait.

Le Tocque's picture is probably the consummation of Charles Edward's portraiture. It has obvious technical merits, and its simplicity adds to the happiness of the effect. As already noted, it reflects Charles the soldier; but it suggests other than military gifts, and, indeed, speaks surely of some of the Prince's most endearing characteristics. Here, perhaps, is no hint of his æsthetic tastes; but his invariable courtesy and kindness, his winning personal charm—these have surely been expressed on the canvas. It recalls, too, as do few others of his pictures, that in the hour of victory he was clement and merciful to a fault.

Charles was fortunate in his portrait-painters even unto the end, and two notable artists whom he employed late in life are Ozias Humphrey and Pompeo Batoni. The former, who was a friend of Romney and of Sir Joshua Reynolds, came to Florence in 1776, and it was on the occasion of this visit that he did the drawing shown here. The original is now in the Scottish National Portrait

Gallery, to which it was bequeathed—along with many other priceless relics—by the late W. F. Watson. It has been reproduced several times, and by different mediums, and there is an engraving therefrom in the British Museum.

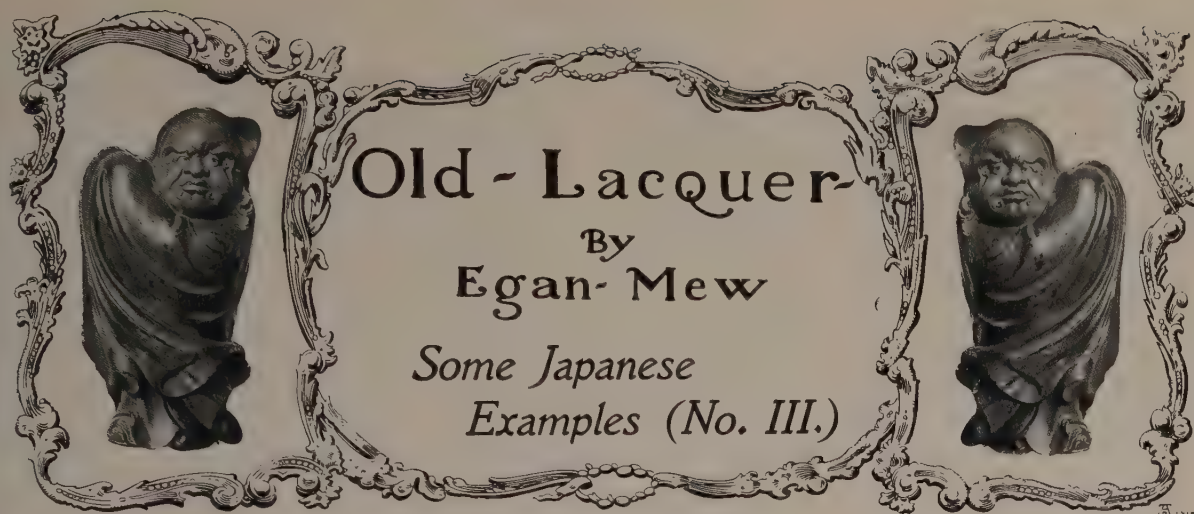
Humphrey's picture shows an angry and disappointed man, but the mouth is still firm and determined, and the whole aspect is not nearly so worn and old as that rendered by Batoni—an artist who is credited with having painted portraits of no fewer than twenty-two different European sovereigns. The exact date of his picture of Charles Edward is uncertain, but it is said to have been done in 1780—that is to say, when the sitter was sixty years of age. It is a splendid and powerful likeness, but the sidelight it affords on the Prince's character is not altogether pleasant. No doubt the painter rendered what he saw, as also did those who wrote of Charles in decline; but possibly, also, the adventurer's final stage has been criticised with undue severity. The nature of his boyish training should be borne in mind, and it should be remembered that he implicitly believed in the theory of Divine Right. Under these circumstances, was it not natural that, as years went by, and he saw his cherished dream fading further and further from any possibility of realisation, hope deferred should make his heart sick? Of course it is idle to apologise for his inability to bear disappointment—as idle as to regret that, towards the end of his life, he changed so sadly from his early promise. Yet such apologies and regrets are almost inevitable, for Charles is one of whom it is difficult to think save with generosity; and most still love to think of him, not as the battered exile depicted by Humphrey and Batoni, but as the pretty child of Gennari's picture, or as the gallant soldier who sat to Louis le Tocque.

A concluding word is due on the subject of spurious likenesses of Charles Edward, for a good many old portraits have been thrust upon unwary purchasers as representing the Prince, and even the National Portrait Gallery was once deceived. In 1898 that institution received, from Dr. Aldis Wright, an

exquisite little bust by an unknown hand. It had come from Italy, and according to tradition, depicted Charles in boyhood. Lately, however, the curators began to entertain suspicions; and, on enquiring acutely into the matter, they discovered that the head delineated was that of Gustavus III. of Sweden!

The bust had deceived many authorities, notably Mr. Andrew Lang, who reproduced it in the Goupil edition of his memorable biography of the Prince. In the same book the author printed another spurious work—a portrait by Hans Huyssings, a Swedish painter—and in this step he was lately followed by Mr. W. C. Mackenzie, who, in a recent life of the Lord Lovat of 1745, printed the said picture as representing Charles Edward. It is not altogether surprising that both of these writers should have been misled, for their faith in the canvas was quite reasonable considering its history. At present in Lord Rosebery's collection at Dalmeny, the picture was long at Arlingham Court in Gloucestershire, the seat of a now extinct family named Yate. This family was strongly Jacobite by sympathy, and from generation to generation its members declared that Charles Edward had once been at Arlingham, and had presented his portrait on the occasion of his visit. It happens, however—as the Sobieski Stuarts point out in their work, *The Costumes of the Clans*—that a picture exactly similar is in existence, and is clearly dated 1725. At that time Charles was only five years old, and, as the canvas shows a boy well advanced in his teens, all thought of its representing the Stuart prince is absurd. But Mr. Lang and Mr. Mackenzie are not alone in having been led astray concerning alleged likenesses of Charles, for a picture at Cluny Castle in Inverness-shire has often been falsely said to depict the Prince, and, as such, was reproduced by Mr. Samuel Cowan in his *Royal House of Stuart*. This portrait shows a man of at least fifty, dressed in the style of Queen Anne's reign. It is from the brush of Rigaud, and, as that painter died when Charles was only twenty-three years of age, the absurdity of the aforesaid ascription is palpable.





THE enormous diversity of subject and arrangement, of treatment and style, to be found among the work of Japanese artists in lacquer, encourages the collector in this branch of art towards an almost endless quest. Masterpieces are found far back in past ages, and yet such comparatively recent times as the eighteenth century and early nineteenth century are crowded with splendid examples—although the modern work has not the staying powers of the earlier productions.

Much has been written on the various classes of this universally admired production; but still, even the wisest of specialists among the collectors of Japanese lacquer find no small difficulty in completely understanding the symbolism and hidden meaning which lie behind the simplest decoration of these beautiful pieces. In this connection M. Henri Joly has said in effect that the vastness of the field embraced is really the best excuse for our limited knowledge—scenes from everyday life of the people, Shintoist or Buddhist symbolism, episodes from the life of the Chinese poets or

Japanese warriors, battle scenes from the history of both Japan and China, heroes of romance, fairy-lore or theatrical plays, mythical animals, jostling sages and magicians of Taoist fame, all contribute to form an inexhaustible store of subjects treated by the artist or the craftsman with such powerful realism, or such suggestive simplicity, as to command our complete admiration. . . . But even if the fount on which the

Japanese artist in lacquer has drawn throughout the ages be too deep and rapid for our Occidental minds to fathom or understand, we can, at least, appreciate and applaud. In this particular exposition of the art of man, as in many another, knowledge may be sorrow's spy, and a touch of vagueness in our comprehension of the artist's meaning but heightens our entertainment and delight.

There is a more complete and utter union and brotherhood than can be obtained by knowledge alone. The appeal of the artist to those of the same temperament, who are not producers, is universal and satisfying. This attraction is as deep and fulfilled with pleasure in



NO. I.—COVER OF A WRITING-BOX WITH "THE GOD OF THUNDER" BEATING TWO DRUMS AMIDST THE CLOUDS. THE DRUMS BEAR THE TOKUGAWA CREST. THE INTERIOR IS NASHIJI LACQUER. BY RITSUO, LATE 17TH CENTURY

regard to Eastern lacquer-work as in any other form of beauty, for in our day, at least, there are "no Pyrenees" between the world of the artist and that of his admirer. How large and diverse is the field of antique Japanese lacquer will perhaps be gathered even from the few photographs reproduced in these articles.

The examples shown in the present paper, for

Illustration No. i. shows an early and important piece—the cover of a writing-box—on which the god of Thunder appears in raised brown bronze lacquer and black and gold lacquer. This is the work of Ritsuo, who was fond, like many other artists, of showing this particular god Raken in action. There are many legends connected with him and his peculiar tastes, and although he appears horrific, he



NO. II.—THE MASK OF BUGAKU, THE FAMOUS WARRIOR, BY RITSUO. GOLD LACQUER GROUND, WITH SHEET OF MOTHER-OF-PEARL PARTLY LACQUERED, ON WHICH LIES THE HELMET MASK IN VARIOUS RAISED LACQUERS AND INLAY

instance, form but a tiny corner in the fine collection of Mr. Arthur Kay, F.S.A., whose enthusiasm, skill, and knowledge—and perhaps good fortune—have enabled him to bring together so splendid a gathering of the most brilliant Japanese specimens. The figure which graces the title heading is as entirely different from those which follow as, say, a Burmese idol from a Cosway miniature. It is the work of Ippo, and is one of the many representations of the sage and saint, Daruma, which have delighted the Japanese. The sage had once become absorbed in meditation for nine years. He is usually presented as scowling and without his eyelids, which were shorn off as a penance for having once slept during his retreat. He is often treated humorously by the Japanese artists.

became involved in many comic situations. Another of Ritsuo's remarkable pieces follows. This is in the form of the mask worn by a famous warrior. It is laid on a sheet of decorated mother-of-pearl, and forms the lid of a writing-box.

The illustrations Nos. iii. and iv. show the outside and inner part of a box decorated by Korin with the boldness, simplicity, and strength for which he is justly admired. The extraordinarily clever figure on horseback is that of an armed Japanese Joan of Arc (Tomoye Gozen) going out to battle. It is brilliant with deep gold lacquers, and jewelled with mother-of-pearl. In a totally different manner is the next piece, which gives a drawing on faience by Korin set in lacquer by Hanzan. There is a poem hereon written which tells of the advancement of literature steadily civilizing the

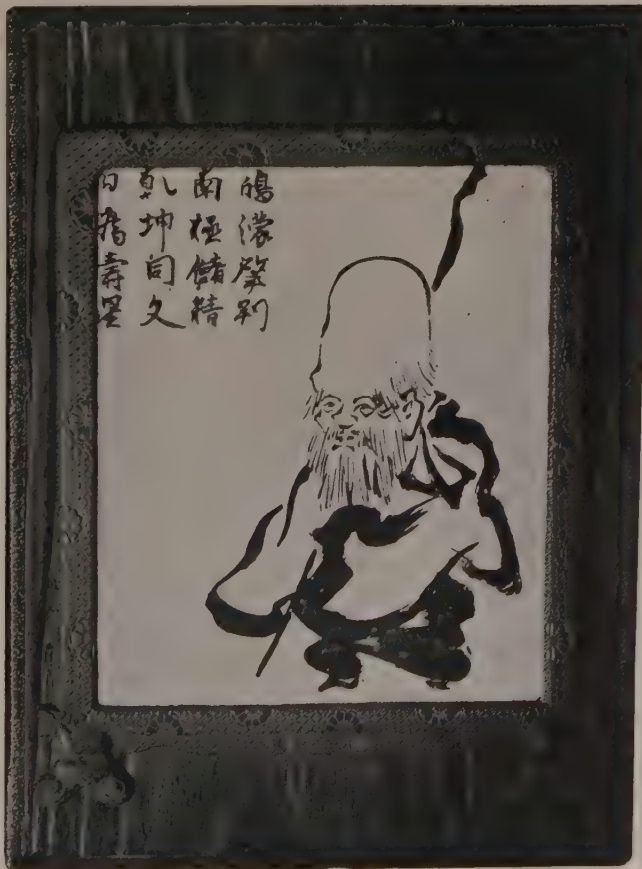
Old Lacquer



No. III.—ESCRITOIRE, BY KORIN, TOMOYE GOZEN. EXTERIOR

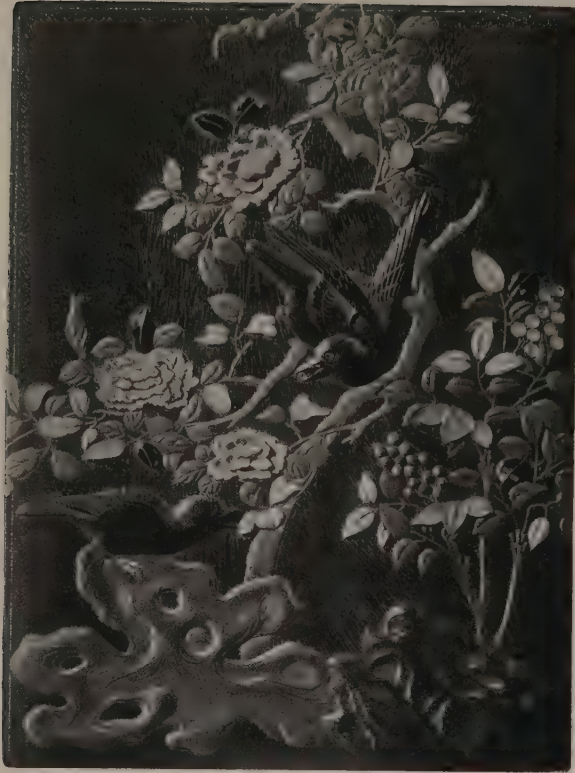
No. IV.—ESCRITOIRE, BY KORIN, FUJI YAMA. INTERIOR

world—an idea common to Eastern peoples, but not greatly believed in Europe. The old man in the drawing is that of a mystic figure about whom the following rather vague but interesting story is told:—"During the time of Emperor Che-tsung (1086-1100) of the Sung dynasty of China, there was an old man living in the capital city whose height was only 3 feet; half of that was head, the rest, body and legs. His eyes were bright and clear, and he had a long flowing beard. He did not wear rich garments; his clothing was made entirely of coarse material. He wandered about the city



No. V.—DESIGN BY KORIN FOR A FAIENCE PLAQUE BY HIS BROTHER KENZAN THE POTTER. THE LATER BOX, AND CARVED LACQUER SURROUND, BY HANZAN

practising fortune-telling as a means of livelihood, and if anyone gave him money he quickly spent it in drink. Che-tsung called him to the private apartments of the Imperial Palace, and asked him, 'How old are you?' The old man answered, 'I come from the South, and I am addicted to drink. If I become intoxicated, I talk too much.' Then Che-tsung gave him liquor, and the old man swigged off nearly a gallon at a single draught. Then he said, 'I have often seen the Huang-ho running clear.' Thereupon the Emperor made him welcome, and would have loved him, but the old man



NO. VI.—WRITING-BOX BY HANZAN, PUPIL OF RITSUO

instantly disappeared; a soft wind blew, and there was a pale light as if a white cloud were floating across the sky. Then the Emperor knew that his guest was the incarnation of the South polar star: he whom we call Jurojin. He painted the likeness of



NO. VII.—WRITING-BOX BY KAJIKAWA I.
A SEVENTEENTH-CENTURY EXAMPLE

his strange visitor, and on the picture wrote a verse, the meaning of which is—

“ ‘He had often seen the Huang-ho running clear;
But when I asked his age he disappeared.’ ”

The Huang-ho is famed for its turbidity, and has not been seen to run clear for thousands of years. Still the old man said he had often seen it running clear, therefore the meaning of his speech was that his age was infinite.”



NO. VIII.—PERFUME BOX OF THE SEVENTEENTH CENTURY, IN GOLD LACQUER



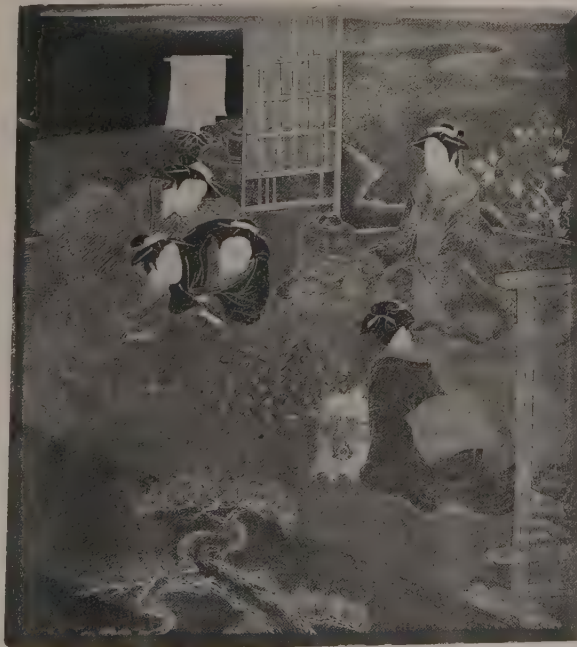
NO. IX.—A WRITING-BOX OF AOGAI WORK OF THE SEVENTEENTH CENTURY, SHOWING A CHINESE COURT. INTERIOR

The work of Hanzan is again seen in the next illustration—a writing-box—which shows the grain of the wood and every possible kind of inlay, from simple carved ivory to the polished beaks of birds, which form many of the leaves in the design. The result is one of gorgeous colouring and delicate detail; it may be taken as a typical example of this class of lacquer in eighteenth-century Japan. The writing-box which follows it belongs to a rather earlier period, and gives a beautiful design of the mallow rose and butterfly in the manner of Kajikawa I. Even more delicate work is displayed in the

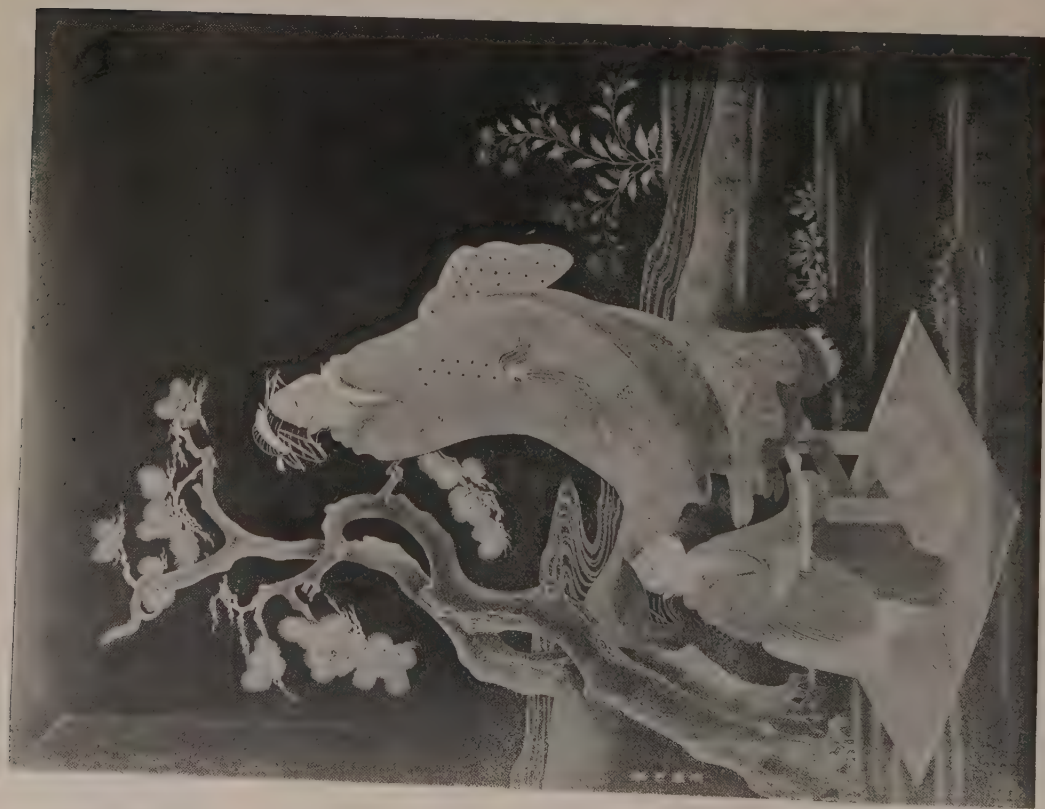
perfume box, with the seven smaller boxes within. These are in gold lacquer

of great beauty and durability; in every way as perfect and fresh to-day as when the elaborate work of finishing the decoration was ended some two hundred years ago.

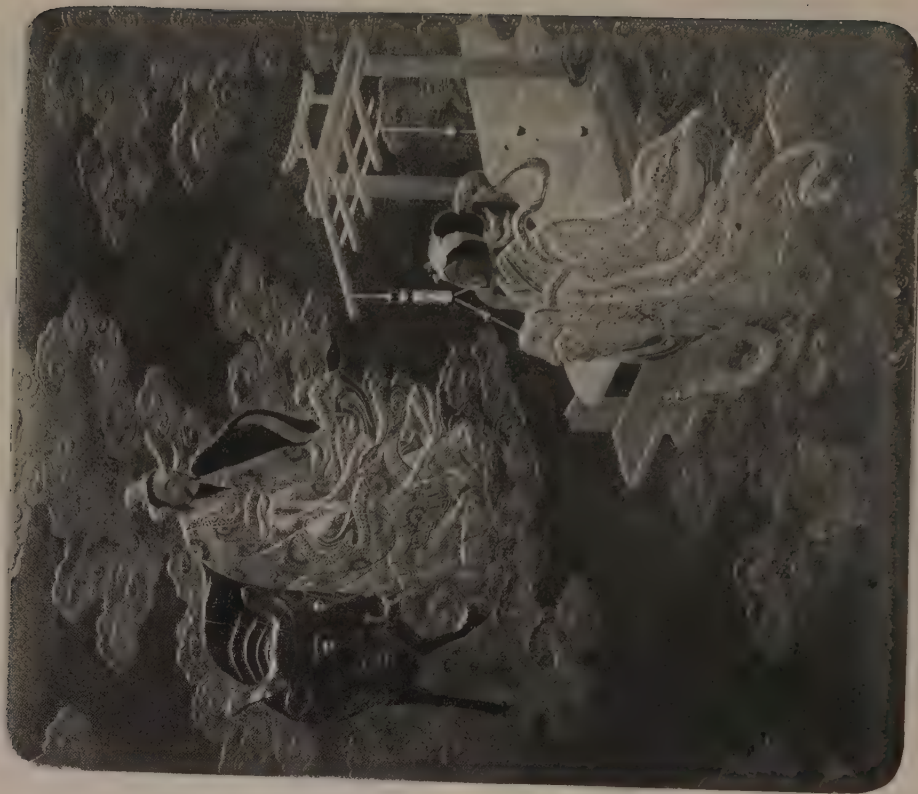
The examples of Japanese lacquer-work which I personally admire most fully are those produced under Chinese influence, for in these the strength of the celestial design is heightened by the perfect technical skill of the Japanese artists. Nos. ix., x., xi. and xii. show something of the Chinese feeling. The first of these, indeed, portrays



NO. X.—TOGADASHI LACQUER BOX OF THE 18TH CENTURY, SHOWING LADIES PLAYING THE SHELL GAME. BY A SHUNSHO

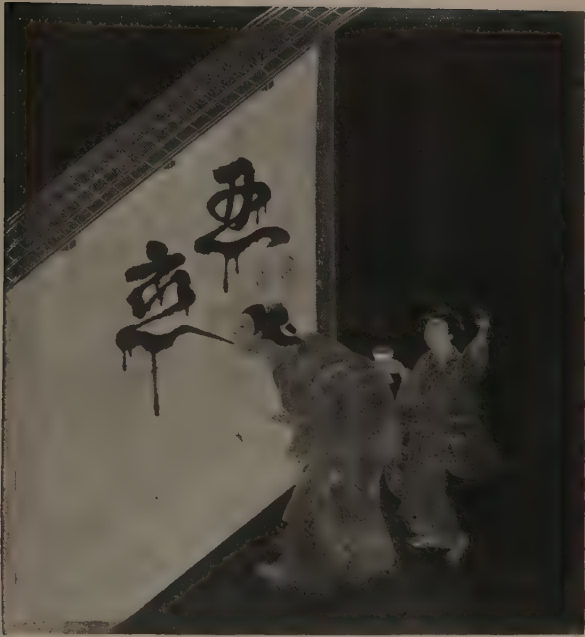


No. XI.—A LATE EIGHTEENTH-CENTURY EXAMPLE BY A SHUNSHO. AFTER
A PRINT OR DRAWING BY KUBO SHUNMAN, WHO WORKED 1780-1820



No. XII.—THE LEGEND OF TANABATA-SAMA, THE WEAVING LADY OF THE
MILKY WAY, AND HER HUSBAND HIKOBOSHI. THE EXTERIOR OF A
WRITING-BOX BY THE FIRST SHIOMI





NO. XIII.—AN EXAMPLE OF SHUNSHO II.
EIGHTEENTH-CENTURY WORK IN TOGADASHI
LACQUER



NO. XIV.—A DESIGN BY KORIN IN LACQUER,
LEAD AND PEARL ON PLAITED BAMBOO

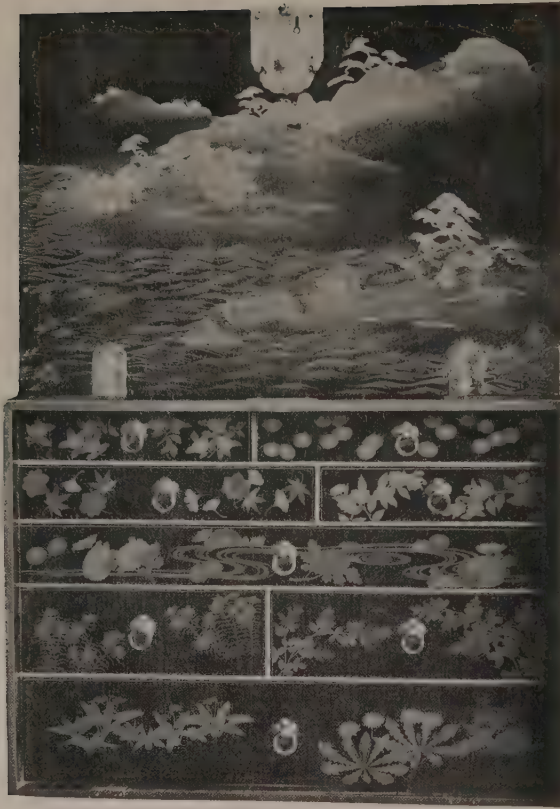
members of the Chinese royal family at play, and possesses all the distinction that belongs to the elder nation. The other three are affected to some extent by the early influence. Especially, perhaps, is this shown in the grouping of the figures in the piece called "The Shell Game," and in the elaborate and rich picture of the heavens, entitled "The Romance of the Milky Way." This last is by one of the greatest of the lacquerers of the eighteenth century, Shiomi Mazanane, or Masanari. It is

wrought in green silver lacquer and richly jewelled and ornamented with other lacquers. It tells the well-known legend of Tanabata-sama, which is something as follows:—

"The great god of the firmament had a lovely daughter, Tanabata-tsume, who passed her days in weaving garments for her august parent. She rejoiced in her work, and thought that there was no greater pleasure than the pleasure of weaving. But one day, as she sat before her loom at the door of her heavenly dwelling, she saw a



NO. XV.—LACQUER LUNCHEON SET WITH SILVER SAKÉ BOTTLES, A DELICATE
AND RETICENT PIECE OF WORK OF THE EARLY EIGHTEENTH CENTURY



NO. XVI.—A CABINET BY KOMA I., WITH DECORATIONS BY HIM ON BACK, TOP, FRONT, AND SIDES

handsome peasant lad pass by, leading an ox, and she fell in love with him. Her august father, divining her secret wish, gave her the youth for a husband. But the wedded lovers became too fond of each other, and neglected their duty to the god of the firmament; the sound of the shuttle was no longer heard, and the ox wandered, unheeded, over the plains of heaven. Therefore the great god was displeased, and he separated the pair. They were sentenced to live thereafter apart, with the Celestial River between them; but it was permitted them to see each other once a year, on the seventh night of the seventh moon. On that night—providing the skies be clear—the birds of heaven make, with their bodies and wings, a bridge over the stream, and by means of that bridge the lovers can meet. But if there be rain, the River of Heaven rises, and becomes so wide that the bridge cannot be formed. So the husband and wife cannot always meet, even on the seventh night of the seventh month; it may happen, by reason of bad weather, that they cannot meet for three or four years at a time. But their love remains immortally young and eternally patient; and they continue to fulfil their respective duties each day without fail—happy in their hope of being

able to meet on the seventh night of the seventh month."

There is certainly something of Chinese feeling in this example of Shiomi's work, but in the next photograph one sees the freedom and lightness of purely Japanese style in a perfectly independent way. This is a little scene from life of the time. A lady is seen ejecting Indian ink from her mouth on to the wall of her lover's house. The words she thus writes form the phrase "Silent Love," with what intent one may guess, but shall not know.

No. xiv. shows a lovely design from the master hand of Korin, who here uses a raised decoration of lead and pearl and lacquer on a ground of plaited bamboo. Such expressions of beauty appear to come easily to many of the early Japanese lacquerers, and are perfectly satisfying and delightful at all times and in all moods. The luncheon set which follows is, in a very different way, an equally interesting example of native skill. It is in black lacquer, with raised gold crests. These are the *Awoi* and the *Fuji*—the wistaria and the hollyhock. Such crests, of course, show that the piece was made for a member of the well-known families who use these devices. The bottles for saké are of silver decorated with delicate scrollwork and the above-mentioned crests. The whole piece shows Japanese lacquer-work of the eighteenth century in its most reticent, brilliant, and perfect style.

The illustration No. xvi. gives one of the many



NO. XVII.—ESCRITOIRE DECORATED BY HONAMI KOYETSU, WITH SLATE AND BRONZE WATER-BOTTLE IN THE SHAPE OF DAIKOKU OR HOTEI, GOD OF CONTENTMENT. EARLY SEVENTEENTH CENTURY

Old Lacquer



No. XVIII.—LID OF BOX, GOLD AND TOGADASHI
BY HARUYE, NINETEENTH CENTURY



No. XIX.—INTERIOR OF THE SAME BOX

cabinets of about 1720 which are now so greatly sought after. The front of the drawers are jogohana lac. Each side, top, cover, and door are elaborately decorated with beautiful designs, explained in the descriptions written on them as "hunting in the fields," "mingled breezes and scent of flowers," or "Dawn, village of Fushimi." Such an example is of constant interest, each piece of work being in itself an unending pleasure to the eye and of import to the mind which is attuned to Oriental beauty.

The ever-welcome god Hotei—the bringer of contentment and gifts to both the Chinese and Japanese—appears without and within the next writing-box. It is the fine work of Honami Koyetsu, perfect in every detail, and produced for all time. Nos. xviii. and xix. form the exterior and interior of a box in what may be

called the most successful of the modern manners. The arrangements of the figures, and of high lights and shadows, the finish and dexterity of the design,

are perfectly carried out; but, of course, to the collector there is none of that broad simplicity which delights the eye in the earliest work. A form of lacquer which has long been characteristic of some of the cleverest of Japanese artists may be seen in the examples Nos. xx. and xxi. These show elaborate and splendid designs superimposed in lacquer and inlay upon various woods, which are so treated as to display the beauty of their grain and figuring, and thus form part of the highly decorative whole. Hanzan in the eighteenth and Ritsuo in the late seventeenth century, and many other masters, have brought this particular form of the art and craft of lacquering to its noblest perfection.



No. XX.—LACQUER ON NATURAL WOOD
BY HANZAN OR CHOHEI, EIGHTEENTH CENTURY



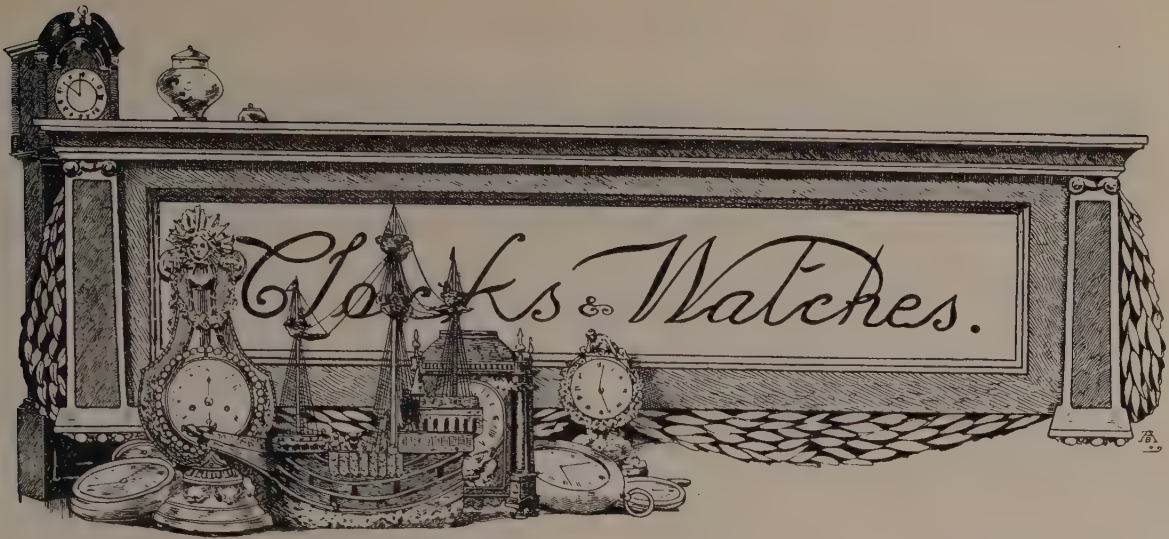
NO. XXI.—A WRITING-BOX. THE ROYAL ELEPHANT OF INDIA ON NATURAL WOOD IN VARIOUS RAISED LACQUERS. BY RITSUO, LATE SEVENTEENTH CENTURY

The tail-piece (No. xxii.) shows a panel of early eighteenth-century inlay in coloured mother-of-pearl. It is the front of a cabinet which belonged for some generations to Englishmen resident in China. But it is undoubtedly of Japanese workmanship,

and would be no less admired on that account by the connoisseurs of the Forbidden City. For both China and Japan have, amid many troubles, been enabled to enjoy the arts of their gifted neighbours.



NO. XXII.—A JAPANESE CABINET OF THE EIGHTEENTH CENTURY
LONG A PRIZED POSSESSION IN A CHINESE HOUSEHOLD



Old Verge Watch-cocks

Part II.

By Dudley C. Falcke

IN THE CONNOISSEUR MAGAZINE for January, 1910, I gave a general account of a collection of verge cocks. I propose in the present article to give a more detailed description of the several classes and particular specimens which may help the collector in his search for the rarer kinds.

In the previous article I enumerated the classes under separate headings, and it will be useful, for the

purpose of reference, to repeat the list here, and to refer to them in their order, merely noting that I have added to the classes, and changed the order of the earlier list:—

1. Ordinary engraved.
2. Ordinary carved.
3. Engraved with birds.
4. Carved with birds.



NO. I.—OLD VERGE WATCH-COCKS

ECCENTRIC PATTERNS

5. Engraved heads.
6. Carved heads.
7. Symmetric and geometric patterns.
8. Eccentric patterns.
9. Unusual patterns.
10. Chased work.
11. Animals (other than birds).
12. Incurved patterns (resembling iron-work).
13. Open-work edges.
14. Flamboyant.
15. Foreign ones.
16. Round, with an arm each side, but no foot.
17. Open-work feet.
18. Large ones with open-work feet and wings.
19. Engraved initials and names.
20. Initials worked in the pattern.
21. Exceptionally rare figured ones.
22. Silver, English.
23. Silver, foreign.
24. Enamelled.

The first seven classes speak for themselves, and need no description. Among the heads there are some in profile at the base of the cock, not common; and other busts that fill a large portion of the entire cock. The latter will be referred to under class 21—exceptionally rare figured ones.

No. 8.—Eccentric patterns.

This is an interesting class, but difficult to describe; the specimens are of every shape except normal. There are wheels with heavy serrated feet; circular ones with bifurcated feet; some have pointed feet; others are shaped like a sun with varying number of rays; one is the exact shape of a tombstone. Some have the lower part of the head circular, whilst the top is two-sided or three-sided; there are also lyres and anchors. This must suffice, as I do not know in what terms to describe the rest. (See No. i.)

No. 9.—Unusual patterns.

The collector will have noticed that, although two cocks are very rarely alike in pattern, there is a general sort of family likeness in most of them. Remembering this, he will find many, not included in the eccentric class, differing completely from the usual design, or, as I have termed it, family likeness. These all follow the usual form of round head with foot. I cannot describe many of them, but one has a design of lattice-work in both head and foot; another resembles a sun with very fine radiations; in a third the base of the head comes to a point, a feature so unusual that it may be of foreign origin; another is engraved, but unpierced. In this class the collector should try to obtain a specimen of the ordinary brass cast before piercing (No. ii., top centre), and also one pierced,

but not yet engraved or gilt (No. ii., top left). It would be a useful object-lesson showing the various stages from the crude metal to a work of art.

No. 10.—Chased work as distinguished from carved work.

The chasing here is generally in reserved panels at the base of the head, and is raised above the ground-work. These panels contain birds, serpents, bunches of grapes, a cornucopia, a sheaf of corn, an hour-glass and scythe, flowers, and other subjects. One curious cock displays the sun, a crescent moon with face, and seven stars apparently all shining at the same time, "herein working a miracle in Nature."

No. 11.—Animals, excluding birds and serpents which are common. Squirrels and lions are scarce, but pigs, tortoises, deer, horses, goats, dolphins, rabbits, and dogs are rare.

In this class there is one with two dogs, so finely chiselled and finished that it will bear comparison with fine work of the sixteenth century. The cock itself, in form, comes in class 16; that is, it has an arm on each side to attach it to the plate, but no foot.

No. 12, incurved patterns, needs no description. These are of delicate workmanship, resembling wrought-iron work.

No. 13, open-work edges, comprises those having a delicate lace or open work round the head, but they appear to be somewhat coarser than those of the other classes.

No. 14.—Flamboyant.

I have, on consideration, put these into a separate class, not because they are rare, but because they have a distinct pattern of their own; the term "flamboyant" perhaps describes it best. They are, moreover, very carefully carved and finely finished.

No. 15.—Foreign ones.

These are generally round or oval, and are known as "bridges." They are lighter than the English cock, and delicately pierced. The finest specimens of the Louis XV. and Louis XVI. period are of most beautiful workmanship. Naturally these are rarely met with, because they remain in their places in the watch itself, and the finest watches go into collections. Occasionally, but rarely, these foreign specimens are found with head and foot like the English cock; they are easily distinguished, being lighter, and the gilt is of a redder tinge than those of English make. Eccentric shapes are also found among them, others pierced with initials, and even whole names. I shall have occasion to refer to these later. The collector will find it advisable to pick up the plates of foreign watches when completely pierced. In this state they are in every way equal to the "bridge." It is not easy to find completely pierced English brass plates;

Old Verge Watch-cocks



NO. II.—OLD VERGE WATCH-COCKS

UNUSUAL PATTERNS

they occur more often in silver. One of my foreign plates is signed by the world-famed maker Breguet, Paris. It was made still more interesting when I was informed by a competent authority that this was a Swiss forgery, because Breguet never made watches with a pierced plate. A very fine collection may be studied in the Musée des Art Décoratifs at the Louvre in Paris.

No. 16.—Round, with an arm each side, but no foot.

This came as a surprise to me, for I had handled probably twenty thousand verge cocks before I discovered it. It may well have been that I had occasionally met with one, and classed it as foreign, in spite of the fact that I possessed an enigmatic pierced plate with two narrow slits at the side, but no place for the foot. But one day I received a box containing one hundred of them, and only then did I recognise the use of my plate. I am of opinion that they were made chiefly for the Dutch market. I have seen a watch containing such a cock with three cases, and a face painted with a Dutch scene, signed "D. Neveren, London."

Lately I have met with stray specimens, but have never found them in any quantity since the first lot. Rare specimens have an old man's face with a remarkably developed cranium, a long pointed beard, two scythes, and an hour-glass surmounted by a crown. Another has an endless serpent and winged hour-glass, an emblem of eternity. The patterns are, as a rule, finer than in the ordinary English ones. I have already described the exceptionally fine specimen with dogs. Pendulum watches also have this form of cock.

No. 17.—Open-work feet.

The collector will remember that these commenced about 1700, and the longer the curve of the foot, the nearer they approach to this date. Of the same date is the next class.

No. 18.—Large ones with open-work feet and wings.

These measure one and a half inches in length, and about the same in the curve of the foot; they, like their earlier confrères of 1685, have very small waists, and, with the wings sometimes in the shape of birds' heads, look very handsome. These date before jewellery; at least I have never met with jewelled



NO. III.—ENAMEL WATCH-COCK
BY ROUSSEAU, PARIS

work in this class, which collectors will remember commenced in 1704. Mr. J. H. Mott has pointed out to me that these early ones all have balanced designs, a process which was more expensive than the free-hand designs which came later. Among these appear cocks from pendulum watches with half-solid heads. I do not know whether they were made by various watchmakers, but I have met with several bearing the name of William Gib, of Rotterdam. Included in this class is the Birmingham forgery referred to in my former article. It is badly cast and badly gilt, and yet the watchmaker from whom I bought it told me he had bought several at the same time and was deceived by it. Perhaps this want of discernment accounts for the long neglect of, and lack of appreciation for, the originals. These forgeries have not even the pivot-hole at the back. Whilst dealing with this class, I am reminded that, when searching for some to form a necklace for a friend, the sight of two very finely engraved ones gave me the first idea of forming a collection.

No. 19.—Engraved initials and names.

These call for no remark; they are somewhat rare.

No. 20.—Initials worked in the pattern.

These are of greater interest, and rare. Some of the foreign "bridges" have complete names on them. I have no doubt that these are the names or initials of the manufacturers, but in English watches they are more likely to be the names of the owners.

No. 21.—Exceptionally rare figured ones.

I have before alluded to their extreme scarcity. It is in adding to this class that the collector makes his chief efforts, and with every addition comes to his own: that particular indescribable cat-like purring feeling of general comfort and expansion that the ignorant wot nothing of, and that is "caviare to the general."

First come the small-waisted early ones of 1685, with the uneven foot, that is before it was found more convenient to make the foot follow the curve of the plate. Of these I have eight, one with pierced initials. I propose to give a somewhat fuller description of this class, to encourage the collector in his search for what a Babu would call "excruciating bits." One thing, indeed, astonishes me, that in a period when the taste for Chinese ornamentation was so universal as to be common in furniture, enamels, china, and in nearly every phase of art, no verge cock seems to have reflected the prevailing craze.

I find in this class a desk with an open book, a large crown, a recumbent figure of Time with his scythe, a castle, Prince of Wales' feathers, Britannia, a bust of a woman reaching to the centre of the verge cock, several busts of warriors with helmets, a bull

baiting, a dog attacking a serpent, one jewelled in marcasite, a boy playing on a pipe; a fox-hunt with four dogs, the quarry, and a youth blowing a horn; a figure of Peace with a beehive and war trophies, a harlequin, a siren, a recumbent shepherd with crook, a boy astride a barrel holding a cup, two dolphins harpooned, rats nibbling at a vine, Nelson with one arm and a ship, a crest with lion rampant; the emblems of a Master Mason, the emblems of a tiler, a royal arch, a fellow craft, and others; a farmyard with house, pump, farmer (scythe on shoulder) smoking a pipe, pigs feeding from a trough, a cow, rake, fork, gate and palings with bricked path leading to the homestead; a horseman with drawn sword; several Royal Arms with motto "Honi soit qui mal y pense," and the initials G.R.; one similar with the addition of an elephant bearing a houdah, a large hand pointing; a mask in profile, different from a head in profile at the base of the cock; a woman playing the harp; a farmhouse, cattle and byre; Prince of Wales' feathers, with motto "Ich Dien"; a sportsman, with dog, bringing down a bird; a bust of a student smoking a pipe; and, probably the rarest of all, busts inscribed with the names of Nelson, Wellington, Blucher, and Lord Howe; a bust inscribed "Peace and Plenty"; the American eagle with motto "E pluribus unum"; a coat of arms and bust with motto "Justicia virtutum regina," and others.

Nos. 22 and 23.—Silver.

There is no doubt that these are very rare, and always have been. There is little to remark about them; they are found in similar patterns to those made in brass, and do not appear to be superior in workmanship; but there are rare ones even among this rare class, *primus inter pares*, such being those covered with a coloured glass with bevelled edges, all of an early type; one partly silver and partly brass, one silver-gilt with the wings in the form of a bird's head, and one which has a raised negro face in gold at the base of the head. This last is in an exquisite watch with delicately pierced silver pillars and ornamentation.

Foreign silver ones are found bearing coats of arms, double eagles, a crucifixion, and other devices; but the silver is often thin and the design stamped. On the whole they are inferior to those made in England.

No. 24.—Enamelled.

These are the rarest of all. I have only three; two of these were illustrated in the former article, and I give an illustration of the other here (No. iii.). They are all miniatures in enamel. A similar one may be seen in the Guildhall collection. In the Natural History Museum at Vienna I have seen one simply enamelled where the metal would show in the ordinary

Old Verge Watch-cocks



No. IV.—OLD VERGE WATCH-COCKS AS JEWELLERY

specimen. Twenty years ago watch-cocks in England were made into articles of jewellery, and, if selected with care, pretty ornaments can be made from them, as will be seen by the illustrations in No. iv.

They are very much appreciated by our American cousins, and all the verge cocks that are made up here and abroad find in them ready purchasers. It is curious that they are little appreciated by our own country-women. Three years ago I travelled with a companion through Germany, Austria, and Italy. I hoped to find many rare specimens, but for months we found none. At last, one day in Munich, we found a watchmaker's window full of them. We selected about twenty for our collection, then, having

criticised the remainder, which we agreed were quite inferior to our own, we entered the shop. We were informed, none too politely, that the complete collection of twelve hundred could be purchased for £90; and, try as we would, the owner refused to part with a single specimen. We were bitterly disappointed, but later on, at Sterzing, a small town below Innsbruck, little known to the ordinary traveller, but a joy to those who do know it, a veritable mediæval gem set in green enamel, we found our first early specimen, one with the uneven foot, and several of those in silver described above; but although we visited fifty towns, we made no further addition to our collection.



No. V.—THREE RARE SPECIMENS FROM THE COLLECTION OF MR. J. H. MOTT



"Worcester Porcelain" *

By R. L. Hobson

Reviewed

THE latest book on Worcester porcelain is the finest that has yet appeared upon this important factory and its products. The author pays his tribute to the magnanimity of Mr. Bernard Quaritch in expressing a wish "to produce a fully illustrated book on one of our English potteries which might take its place beside the sumptuous volumes lately published on the great continental china factories." As Mr. Hobson rightly says, the selection of the subject needs no apology, for the Worcester porcelain factory was from the first a purely English enterprise, and is the *doyen* of our china-works.

The intense interest of the present volume lies in the fact that it appeals at once to the collector. Historically the factory has received sound treatment from Mr. Binns, but the purely connoisseur point of view herein taken makes the volume of exceptional value. New facts, the latest theories, and a compendious array of data, practically embracing all that is necessary to know in regard to the Worcester factory, together with a gallery of illustrations (seventeen of which are in colour), make a complete and exact record of superlative value.

From beginning to end the book is sound

in its well-studied and well-balanced judgments. To collectors who pay six guineas for a cup and saucer there is enough information here to last them for a lifetime if they conscientiously study the ware on the lines here suggested. To select a few titles from twenty-two chapters will indicate the grip of the subject and the mastery of detail the author brings in threading his way through an intricate and much-debated field: The Body and Glaze of the Ware; The Decoration of the Ware; Oriental influences; Worcester "Japan Patterns"; Printed and Pencilled Wares; The Influence of Meissen; The Influence of Sèvres; The Chamberlains; Forgeries and Imitations; Values and Auction Prices; Marks and Monograms, to say nothing of an Appendix of six pages full of meaty matter to collectors.

Collectors of Worcester come across pitfalls in their path more often than in most other classes of china. The great and passionate interest of collectors of the old school has awakened in plutocrats the inordinate desire to procure exceptional specimens to enrich their cabinets. Nor is this confined to this country. Hence the prices and the traffic in Worcester porcelain have acted as a deterrent to the man not possessed of wealth enough to enter into competition with such persons. Concomitant with the demand on all sides there has been the supply which as surely follows as the shadow follows the sun, and the



PORTRAIT IN OILS OF DR. WALL. DYSON PERRIN COLLECTION

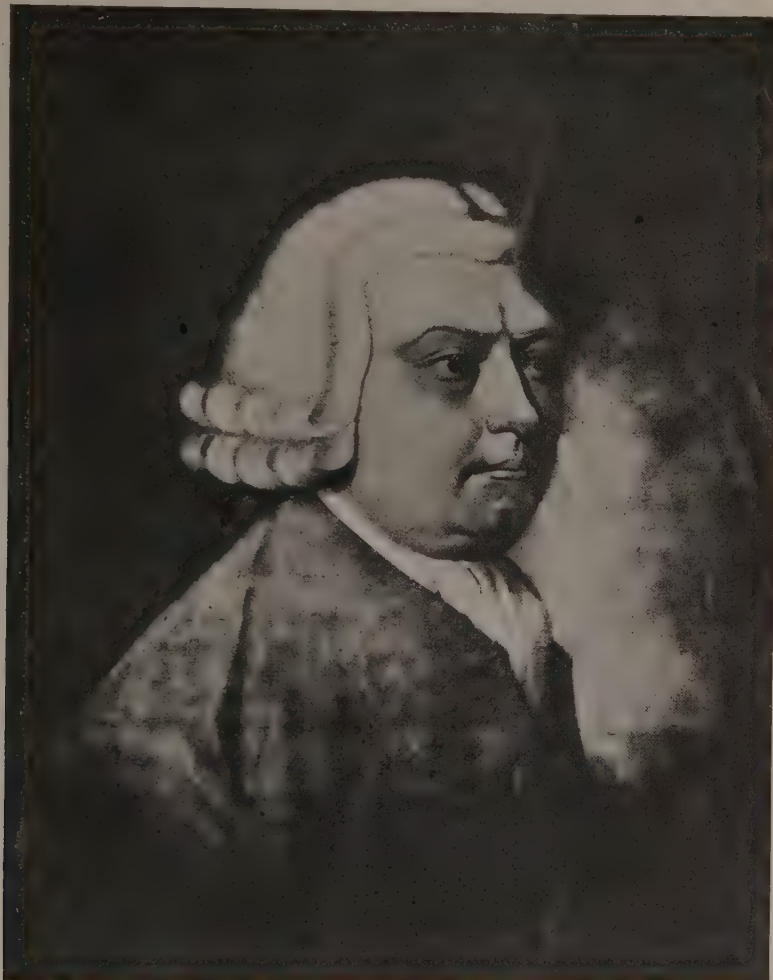
* *Worcester Porcelain*: a Description of the Ware from the Wall Period to the Present Day, illustrated by ninety-two collotypes and seventeen chromo-lithographs, by R. L. Hobson, B.A. (London: Bernard Quaritch, £6 6s.)

"Worcester Porcelain"

number of forgeries of Worcester pieces is enormous, hardly less than those of Meissen. It is the price great factories pay for their renown.

The finest collections of Worcester porcelain have been drawn upon for illustrations of examples as

is soft and glossy, without the noticeable 'fatness' which is common to many of the soft porcelains. It is not quite so melting as the early Derby glaze, nor so glassy as that of Chelsea. It is even slightly impure and blotchy at times, especially in the



MEZZOTINT PORTRAIT OF ROBERT HANCOCK

ENGRAVED BY HIMSELF

perfect as they are beautiful. Those who saw the magnificent collection of Worcester porcelain belonging to Mr. Dyson Perrin when on view at the Japan-British Exhibition will be glad to see many of the best specimens illustrated. Other collections finding a record in these pages are those of Mr. Cockshut, Mr. and Mrs. Frank Lloyd, Mr. Drane, Mr. Berners, the late Mr. Dubourg, and the late Mr. Merton Thoms. As the author pathetically says, "since the preparation of the plates two collections which are represented have come under the all-dispersing hammer."

In regard to technical details the volume is overflowing with hints to collectors. "The Worcester glaze, however, has many characteristic features. It

underparts and insides of the pieces. But it is always regular, smooth and perfectly controlled. The Chelsea glaze often ran down in the firing and formed in glassy drops around the foot-rim, which had consequently to be ground smooth, exposing the sandy texture of the ware. This does not occur on Worcester porcelain; indeed, the glaze has, if anything, a tendency to attenuate and shrink away at the rims, and grinding of the base is so unusual that its presence is enough to arouse suspicion of subsequent tampering with the ware."

The above is a quotation showing the intense detail of the volume in regard to technical minutiae so dear to the expert and so valuable to the collector. Nor



WORCESTER HEXAGONAL VASES WITH DEEP BLUE GROUND

HEIGHT, 17 IN.

E. J. WYTHES COLLECTION

is the shrinkage of the glaze at the junction of the base and the foot-rim, so common, to be regarded as infallible signs of old Worcester origin, and the absence of such signs is not necessarily a proof the piece under examination is not Worcester. "But," says Mr. Hobson, "there is, however, a feature of the Worcester glaze which I believe is constant and unvarying, and that is the absence of crazing, *i.e.*, splitting up into a network of minute cracks, which was liable to develop on so much of our old porcelain and pottery from exposure to heat or merely from

lapse of time." These are hints to the would-be collector which he cannot afford to ignore, coming as they do from a practised expert of the experience and scholarly distinction of Mr. Hobson.

The points characteristic of the celebrated Dr. Wall period may be summed up as the following: "The body will be clean, white, close-grained, and well vitrified, without the sandy texture of Bow and Chelsea; and it will, as a rule, impart a greenish tinge to transmitted light. The glaze, though not luxuriously rich, will be smooth and even and never crazed, its

"Worcester Porcelain"

colour varying from creamy white to bluish white according to the amount of 'blueing' which it has received. There will probably be a dryness (or absence of glaze) round the join of the base and foot-rim underneath, and a lead-pencil passed lightly round this part will make a clear mark. The form will be simple and well balanced, the potting precise and neatly finished; and the whole will have a certain cachet not easily defined, but which the collector quickly learns to recognize as unmistakably Worcester."

In regard to the decoration of Worcester porcelain it is somewhat unfortunate that the Worcester factory had no local school of potters or painters to call upon for its colour painting. Obviously handicapped in this manner, the work shows strong indications of foreign influence; whether the painters came from Chelsea or Bow, or as far afield as Sèvres or Meissen, this alien touch is apparent to the critical investigator.

The form of the factory productions was kept free from extraneous influences. The works came into being when the rococo style was at its height, but its absence from the factory models is as remarkable as it is exemplary. The vases are simple in form, whether oval, hexagonal, or of Oriental shape, and the modellers seem instinctively to have avoided elaborate scrolls in handles and in moulded ornamentation. The love of the Worcester artists for Oriental forms and for Oriental decorations is exemplified in the adaptation of old Japanese floral designs and the scale-blue grounds with panels of exotic birds, the dream-creations of the Chinese potter.

The blue and white and the moulded wares form a group by themselves. Bow and Longton Hall and

Lowestoft have claimed many specimens that belong to Worcester. The illustrations of undoubted examples of teapots and mugs and sauceboats with moulded ornament and decorated in blue will serve as standards by which to gauge disputed specimens.

In regard to the dissemination of Oriental designs

which have been adopted in turn by various European factories who have slavishly copied the Eastern prototypes, an illustration appears of the celebrated Quail or Partridge Pattern which was produced by Bow, Chelsea, Meissen, and by Worcester. The powder blue, the handleless cup, and the naïve imitations of Chinese marks were other features in which the Worcester potter showed his love for the work of great potters of the Celestial Empire. Dragons, landscapes with impossible perspective, fantastic birds unknown to the ornithologist, and



TRANSFER-PRINTED WARE

(LATE) THOMS COLLECTION

diaper work the replica of Chinese silks, found their permanent record at Worcester, and the ever-recurrent scale-pattern, as old as Assyrian art, whether bird feathers, fish scales, or overlapping tiles—who can say?—came as an abiding design into English ceramic art.

The transfer-printed Worcester porcelain stands as a thoroughly English art. At Liverpool, on the tiles, and at Battersea, on the enamels, it was practised, and Hancock at Worcester produced this transfer-printing with a delicacy unsurpassed elsewhere. It was installed at Worcester about 1756, and "there can be little doubt that it was brought thither by Robert Hancock, who had been previously employed at Battersea." Mr. Hobson gives a list of designs by Hancock and other designs attributed to him. Enough information is furnished the collector who desires, as did the late Mr. Merton Thoms, to



CHINESE SAUCER AND WORCESTER JUG AND ROSEWATER BOTTLE

specialise in transfer-printed Worcester, to pursue the study of the subject on inspired lines. The black transfer-printing is the earliest, sometimes in lilac, and more rarely in reddish brown. Later came the touch of commercialism, between 1757 and 1760, in the introduction of underglaze blue printing. This was a step old Josiah Wedgwood steadily refused to take on his ware, and it was only after his death that the Wedgwoods employed underglaze blue printing.

The magnificence of the superbly decorated vases with grounds clearly runs parallel with those of Sèvres, but still adhere to an English quality in essentially national treatment. These masterpieces receive ample illustration in the volume, and those in colour form a handsome record of a great and wonderful cycle in Worcester art.

Of services made for distinguished people there is a detailed list for the enquiring student to examine in conjunction with certain strictures as to trade jargon

and fancy names applied to services and patterns, for which there is no historical justification.

The late period of Worcester—the Flight, and the Flight, Barr and Barr epoch—falls into a decadent style where bright colours and garish decoration seized the public taste. The great days had passed, and the productions of this period, struggling as they were to retain the old traditions, fell by the wayside. Side by side with the great factory was the offshoot, the Chamberlains, who commenced potting in 1783. The story of this enterprise is told in detail, from its amalgamation in 1840 with the Barrs, as representing the old factory, down to the present day.

To connoisseurs and collectors the porcelain of the Dr. Wall period and the great days of exquisite colour and form, delicate, graceful, and at its best inimitable, will always appeal with fascinating charm, and Mr. Hobson's work will stand as a permanent record.



NOTES AND QUERIES.

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

UNIDENTIFIED PORTRAIT.

SIR,—I enclose a photo of the *Portrait of a Lady*, and shall be extremely obliged if you can help me to ascertain the name of the lady and of the artist. It has been suggested the subject is Catherine of Russia, painted by Francis Cotes. As it is undoubtedly a portrait and not a fancy picture, it is improbable that any engraving exists.

The picture was purchased at an auction at Cricket St. Thomas, Somerset, at the break up of the establishment after the death of Lord Bridport.

If you would be good enough to insert the photo in your issue, it is probable one of your readers may recognise it.

Yours truly,
JOHN
THATCHER.

"ÆNEAS AND
ANCHISES."

DEAR SIR,—
In your number of THE CONNOISSEUR MAGAZINE for the month of January, p. 42, "Enquirer" asks whether any painting or engraving is known representing Æneas

carrying his father Anchises away from the destruction of Troy.

I have a mezzotint in which the group is thus represented, the additional figures being the child grasped by the father's hand, and the wife hurrying along with a torch. The painting is said to be by "Jacopo Robusti, commonly called Tintoretto," and the engraving is dated the eighteenth century. Other particulars respecting the painting are given in the

ornamental lettering peculiar to the time.

Yours truly,
W. R. BARKEN.

"ÆNEAS AND
ANCHISES."

SIR,—In THE CONNOISSEUR MAGAZINE for January there is an "enquirer" asking if any print or picture exists of *Æneas and Anchises fleeing from Troy*. In answer, I write to say that my father, who collected many old prints—say eighty years ago—had one which I still possess (a fine engraving), thus entitled: "*Ænée sauvant son Père de l'embracement*"



UNIDENTIFIED PORTRAIT

de Troye"; "Gravé sur le Tableau de Dominiquain, qui est au Cabinet du Roy." De 5 pieds 2 poudes de haute et 3 pieds 9 poudes de large.

This inscription is also given in Latin, though I have chosen to copy the left-hand side in old French.

There can be no doubt that the original picture is well known. It probably exists on the Continent still, though the words engraved on the print do not say in what king's possession it then was. I have seen no date (even with eye-glasses), but J. Audran flourished from 1640 to 1703, and was a very fine engraver.

Yours faithfully,

E. BORTON.

"ÆNEAS AND ANCHISES."

SIR,—In reply to the question in your issue of January, under the heading of painting or engraving of *Æneas and Anchises*, made by "Enquirer," there is information in vol. i., page 14, of *Cyclopedia of Painters and Paintings*, edited by John Denison Champlin, junr., MDCCCLXXXVIII. There is an engraving in *Annales du Musée*, tome second, page 57, published in Paris, An X—1802.

Yours truly, JOSEPH SIM EARLE, F.S.A.



REPRODUCTION OF FONT

Re CHINA AND EARTHENWARE
REPRODUCTIONS
OF CELEBRATED FONTS.

SIR,—I send herewith a specimen of above, which I have reason to believe is not only a type of ornament now out of vogue, but which is also a relic that few collectors have either seen or heard of. From dealers I have talked to, and from text-books I have referred to, I can get no information as to this class of production. Certainly the class is not an important one, but all good reproductions of really artistic objects should be interesting to collectors. In spite of this, my china reproduction of the font of St. Mary Magdalene, Oxford (attributed to Meigh of Hanley), is unknown to the Vicar of that church or to the keeper of the Ashmolean Museum, Oxford; neither are the officials of

the Wm. Salt Society of Stafford, or of the Hanley Museum, acquainted with it. Concerning the earthenware font of St. Giles, Oxford (stamped with the name of the modeller—Wm. White—a one-time owner of the Fulham Pottery), I can learn absolutely nothing.

I write this, thinking that an appeal to your readers might result in the unearthing of similar or other reproductions, and the gathering of information which



"APOLLO AND THE MUSICIANS"

Notes and Queries

might be put on record to the credit of the makers.

I am, Sir, yours faithfully,
S. BALL.

PAINTING—"APOLLO AND THE MUSICIANS."

DEAR SIR,—I have in my possession an ancient picture painted on wood, representing *Apollo and the Musicians*, which is, I understand, rather an exceptional treatment. I have failed to identify this so far. There is a crest in left-hand corner which may identify it with some ancient family. As I understand you sometimes produce copies of such pictures and invite opinions anent the same in your Magazine, I shall be glad if you would reproduce the photo of the picture which I enclose.

I am, yours faithfully,
C. VINCENT KENNERLEY.

OLD WALKING STICK.

DEAR SIR,—I beg to enclose you a photo, which kindly insert in the next issue of *THE CONNOISSEUR MAGAZINE*, with the following remarks: "Photo of old-fashioned walking-stick. Top consists of an exceptionally fine-cut crystal, mounted in silver (not hall-marked); apparently dates back to middle of eighteenth century." Kindly forward any information you may get re this stick on to me.

Yours truly, J. E. HUGENTOBLE.

UNIDENTIFIED MEZZOTINT.

SIR,—I enclose a photograph of a mezzotint engraving in my possession, hoping that some one of



OLD WALKING-STICK

your readers may be able to give the name of the personage and of the painter and engraver. There is some ground for thinking that the portrait is of a son of Sir James Worsley.

Yours truly,
HENRY PERCY HORNE.

"LA NOCE DE VILLAGE."

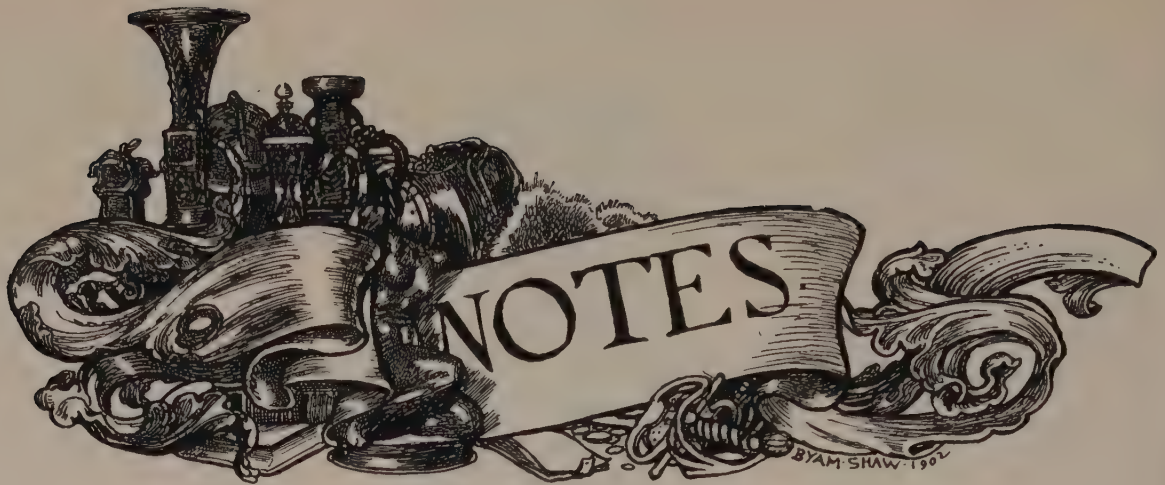
DEAR SIR,—I see in your Answers to Correspondents, December number, a reference to *La Noce de Village*. As I profess to be the owner of the original picture, as also of the *Rest in Harvest*, or *Harvest Home*, presumably by Hogarth, though Janinet's mezzotints do not put in the painter, I should be glad to know if *anyone else* professes to have the pictures, which would reduce all of us but one to "copies." Mine came down to me from the Carvilles' (de Querouailles) ancestors, which accounts for their having been engraved in Paris. I have seen the mezzotints at Meyer's, in Oxford Street, some years ago. They are coloured, and are *exact* copies of my pictures; and as I have known mine all my life—for nearly seventy years—I can tell to a hair's-breadth if prints of them are exact.

As every art-loving person reads your Magazine, we shall no doubt find out who is the owner of the originals, if I am not. Janinet's mezzotints were dedicated to the Count de Baudrimont, officer of the Royal Guard. That the painter was Hogarth is proved by the faces and the Lord wearing the Ribbon of the Garter, also by the Vicar's bands.

Yours truly, W. D. W. DUDLEY, *Vicar*.



UNIDENTIFIED MEZZOTINT



THERE is one class of Oriental porcelain which has always been a vexed question in regard to its exact identification. It passes under the generic term of "heraldic china," and comes down to us from the days of John Company. Our own East India Company, as purely a trading concern as the old-time Hanseatic League or the Hudson Bay Company, sent home this china from the East; but the Dutch East India Company was responsible for its introduction into Europe.

Charles Lamb, himself a clerk at the old India House, tells of its stately porticoes, "its imposing staircases, offices, roomy as the state apartments in palaces, deserted or thinly populated with a few straggling clerks; the still more sacred interiors of court and committee rooms, with venerable faces of beadles, door-keepers; directors seated in form on solemn days (to proclaim a dead dividend) at long worm-eaten tables that have been mahogany, with tarnished gilt-leather coverings supporting massy silver inkstands long since dry;

the oaken wainscots hung with pictures of deceased governors and sub-governors, of Queen Anne, and the two first monarchs of the Brunswick dynasty, huge charts, which subsequent discoveries have antiquated."

Such is Elia's account of the late eighteenth-century London company office "where Threadneedle Street abuts upon Bishopsgate Street." And the armorial china, with its crests and mottoes and bearings and quarterings, made a good way east of Suez in days when sherry in casks went on a voyage to India and back for its betterment in the old East Indiamen sailing craft.

The middle of the eighteenth century saw the first awakening (sad enough) of the Chinese potter to the fact that his wares had a commercial value to the outer barbarian. Through the medium of agents and compradores he started on his downward career, and manufactured ware for the European and the American markets. His own plates and dishes were saucer-shaped without the flat brim; but he changed all that, and after 1740 to 1750 we find innumerable dinner services



A FINE HERALDIC PLATE

with plates based on European models, and tea and other ware. Some of the porcelain in its white state found its way to Chelsea, and was decorated there. There is a cup and saucer in the British Museum collection so decorated.

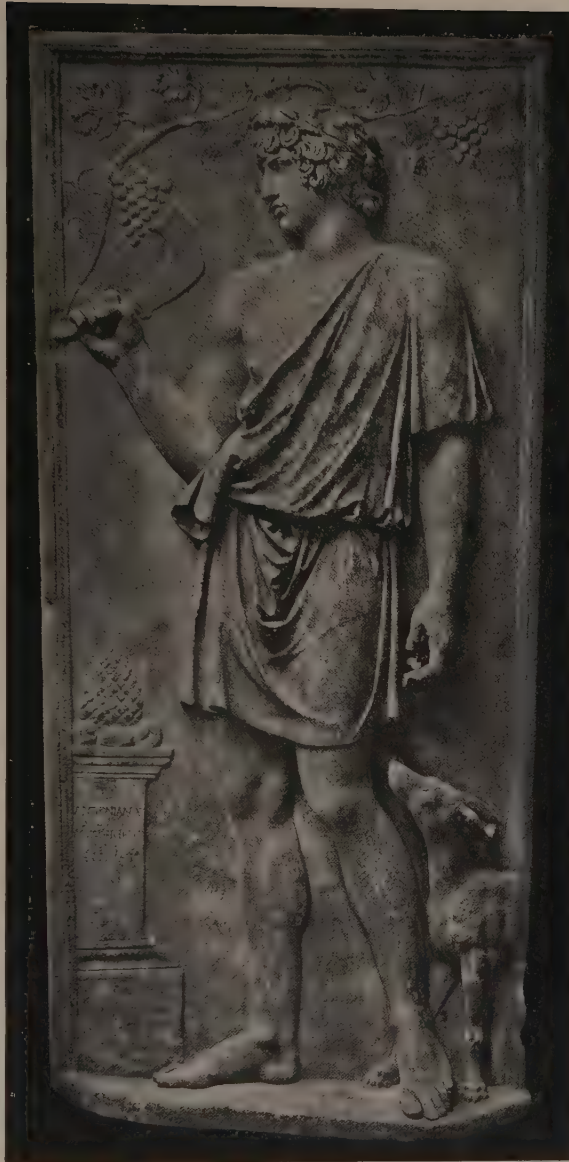
"Oriental Lowestoft" is a title erroneously given to this class of china. The phrase is an exceedingly foolish one, and a contradiction in terms, as what is Oriental is not Lowestoft, and what is Lowestoft is not Oriental. And from all authentic accounts, in spite of what some writers believe to the contrary, no Oriental china was ever decorated at Lowestoft. In common with all other English factories, Worcester, Bow, Plymouth, and the rest, they followed the Chinese style of decoration. But there is no such thing known as Lowestoft hard paste.

The plate we illustrate is a fine example of Oriental porcelain, and the supporters of the crown have been faithfully copied from some design supplied to the Chinese artist. It is probably a marriage plate; but whose initials form the monogram is a piece of evidence not forthcoming. The specimen is dated 1763, and it is rarely that this class of china bears a date.

THE soil of Italy has not yet yielded up the whole of its hidden treasures. Year by year, month by month, we may say, new beauties come to light.

A Sylvan Antinous The earth, our eternal mother, gives back to man the best of what man has left.

The echoes have not yet died away of the fortunate and precious recovery of the priestess of Antium, and now another remarkable example of ancient sculpture



A SYLVAN ANTINOUS

THE WORK OF ANTONIANUS

stands revealed to amateurs and students—a bas-relief of incomparable beauty. This sculpture was discovered casually at Torre del Padiglione, a large estate near the Via Appia, at no great distance from Rome. It is now preserved in the Istituto del Fondi Rustici, but the wish is generally felt that it should be placed in the Roman National Museum, to which it would be a most worthy ornament. The beautiful sculpture has been studied lovingly and with much acumen by Professor G. E. Rizzo, the highly skilled Sicilian archæologist, whose name is connected with the reconstruction of the Discobulus of Castel Porziano. It measures 1·43 metres in height by 0·69 metre in width above, and 0·63 metre at the base, and is executed on a plate of fine-grained, thick marble with small brilliant crystals. The relief, executed with very great artistic skill and excellent good taste, conceived broadly in accordance with the noblest traditions of Greek art, represents the youthful Antinous, with the attributes of a Sylvan. This representation is entirely new in art, because the plastic representations of the Bithynian youth are known. Some represent him in the semblance of Hermes, Apollo, Ganymede, and Adonis, but only two have hitherto been known with attributes of Italic or Roman divinities, as Vertumnus. This new figure represents a true combination of two conceptions, one being Greek, Antinous Dionysos (the first conception of the artistic type), the other Roman, Sylvanus, a happy combination, which retains intact the characters of the Greek Dionysian beauty of Antinous, in the symbolic transformation by which

he becomes the Italian genius who is the guardian of the fields and towns.

This admirable relief, which was certainly executed but a few years after the death of Antinous (A.D. 130), bears on the front of the altar on the left the signature of the sculptor: ANTONIANOC AΦPOΔEICIEYC EΠOIEI, a priceless signature, revealing to us the name hitherto unknown of a very great sculptor belonging to the school of

Aphrodesia in Caria, which is justly illustrious by the work of several artists of high talent, such as Aristeas, Papias, and Koblanos, which, however, the relief of Antonianus considerably excels both in the mastery of technique, which is much finer, and in the feeling for classical forms.

The work of Antonianus reveals a sculptor whose style has been formed by the well-conceived, unservile study of the glorious Attic sculpture of the fifth to the fourth century, and displays an artistic personality of the first rank worthy of the greatest and best known of the famous century—a magnificent personality which, it is to be hoped, will be better and more fully displayed in its entire activity.

Over-stamped Coins

IN your issue of May, 1910, you published a short account of mine on "Irish Gun Money." This is referred to in the issue for November, 1910, by Mr. P. Berney-Ficklin, who draws attention to a coin he possesses that was originally a half-crown and subsequently over-stamped to make it a five-shilling piece. To me these remarks are very interesting, as I was not aware that over-stamping had been resorted to upon any coins prior to 1804, when Messrs. Boulton, of Birmingham, so treated the Spanish dollars that had been utilised by the Bank of England. The Bank counter-marked upon them the King's head used at the Goldsmiths' Hall for marking silver-plate, the impress being made upon the neck of the Spanish king. These coins were issued by the Bank during a period of great

scarcity of government silver coin. They were termed dollars, and were issued at the value of 4s. 9d. These coins were extensively forged, which led Messrs. Boulton to undertake by means of heavy machinery to

entirely obliterate the Spanish markings, and produce a coin with the head of King George III. on the obverse, and a very artistic design upon the reverse. Here again, as on the Irish coin, the over-stamping is not perfect, and upon the

example in my cabinet traces of the Spanish marking can be clearly seen, and at the present time the value of the coin to a collector is regulated by the amount of the under-marking now visible. They were still termed dollars, but their value (five shillings) was not stamped upon them. My example, therefore, has done duty in three capacities—first as a Spanish dollar, then as a counter-marked English dollar, value 4s. 9d., and lastly as an over-struck English dollar, value 5s.

If these remarks prove of interest, I shall hope, with the editor's kind permission, to go more fully into the matter on some subsequent occasion.

MABERLY PHILLIPS,
F.S.A.

Highland Pistols

DEAR SIR,—Referring to paragraph anent the two Scotch

pistols illustrated in January issue, we should like to point out a slight error. These were not sold by "Messrs. Fraser & Co. to a private collector," but by public auction, when we were the buyers.

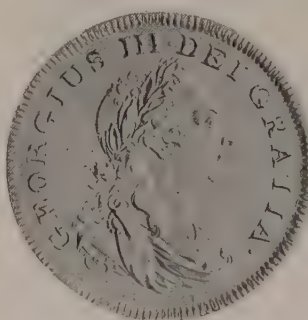
We are, Sir, yours faithfully,
MUIRHEAD MOFFAT & CO.

THE goblet illustrated is one of the most remarkable pieces in the famous collection of Baron Adalb von Lanna, of Prague, the second part of which is to be dispersed at the rooms of Rudolph Lepke, Berlin, during March. It is of rock-crystal mounted in enamelled gold, and is a magnificent example of the work of an Italian craftsman of the end of the sixteenth

Rock-Crystal Goblet



OVER-STAMPED SPANISH DOLLAR



SPANISH DOLLAR AS AN OVER-STRUCK ENGLISH DOLLAR

century. A sumptuous catalogue of the collection, with many photographic plates, has been prepared.

Our Plates

JOHN RAPHAEL SMITH is best known as one of the greatest of our engravers both in mezzotint and stipple; but he was also an artist of some distinction, painting both portraits and genre subjects with considerable power and facility. *The Fortune Teller* is reproduced from a characteristic example by him in water-colour, which is the more interesting as examples by him in this medium are very scarce. Of the other plates the *Portrait of a Lady*, by George Romney, is reproduced from an example contained in Lady Wantage's collection, which was described in Lady Victoria Manners' article in *THE CONNOISSEUR MAGAZINE* for January. The *Fancy Subject*, by the Rev. William Peters, is a charming example of his art. The other plates are reproduced from choice examples of eighteenth-century colour-plates, that of *Lady Langham*, by C. Wilkin, being one of the well-known series he engraved after Hoppner, while *Mlle. Parisot* is among the most valued productions of Charles Turner.

Books Received

Essays on the Purpose of Art, by Mrs. Russell Barrington, 12s. 6d. (Longmans, Green & Co.)



ROCK-CRYSTAL GOBLET

SIXTEENTH CENTURY

- Mrs. E. M. Ward's Reminiscences*, edited by Elliott O'Donnell, 12s. 6d. (Pitman.)
- Modelling. A Guide for Teachers and Students*, by E. Lauteri, 15s. (Chapman & Hall.)
- The Makers of Black Basaltes*, by Capt. M. H. Grant, £2 2s. (Blackwood.)
- Music of the Wild*, by Gene Stratton-Porter, 12s. (Hodder & Stoughton.)
- The Year's Art, 1911*, 5s. (Hutchinson.)
- Die Kunst*. (F. Bruchn.)
- Art Prices Current, 1909-10*.
- Hard Paste Porcelain (Oriental)*, by Edwin Atlee Barber. (Philadelphia Museum.)

How to Trace a Pedigree, by H. A. Crofton, 2s. (Eliot Stock.)

Raphael and the Portrait of Andrea Turini, by Tom Virzi, 4s. (David Nutt.)

The Nation's Treasures: Measured Drawings of Furniture in Victoria and Albert Museum, by H. P. Benn and H. P. Shapland, 2s. 6d. (Simpkin Marshall.)

Art in Northern Italy, by Corrado Ricci, 6s. (Heinemann.)

The Picture Printer of the Nineteenth Century — George Baxter, by C. T. Courtney Lewis, £1 1s. (Sampson, Low, Marston & Co.)

Early English Glass (2nd edition), by Daisy Wilmer, 6s. 6d. (L. Upcott Gill.)

Heroines of Genoa and the Riviera, by Edgumbe Staley, 12s. 6d. (T. Werner Laurie.)

Chats on Old Pewter, by H. J. L. J. Massé, 5s. (Fisher Unwin.)

Corot, by Sidney Allnutt, 1s. 6d.; *Delacroix*, by P. G. Konody, 1s. 6d.; *The Book of Decorative Furniture*, Section IX., by Edwin Foley. (T. C. & E. C. Jack.)



WHILST the January sales of pictures offered little excitement and included no important collection, they consisted of no less



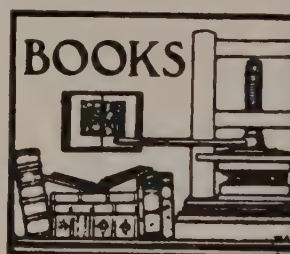
than ten dispersals at the three or four sale-rooms. On January 12th Messrs. Robinson, Fisher & Co. sold the pictures, water-colour drawings and sketches (many of which have been exhibited at the Royal Academy and

provincial exhibitions) by Mr. H. Clarence Whaite, P.R.C.A., R.W.S., who is leaving London. A few of the pictures reached three figures, notably *Strength of the Hills*, 40 in. by 57 in., 200 gns.; *Sunrise, Gipsy Camp*, 60 in. by 35 in., 140 gns.; and *The Shepherd's Dream*, 24 in. by 36 in., £135. Two water-colour drawings reached three figures, *Scotch Herring Boats, Loch Ranza*, 26 in. by 22 in., 130 gns.; and *Lot and the two Angels*, 30 in. by 54 in., £135. Mrs. Marsden's pictures, sold by Messrs. Puttick & Simpson on January 13th, included J. Van Goyen, *View on the Maas*, with figures, boats and buildings, on panel, 32 in. by 21 in., 260 gns.

Messrs. Christie's first picture sale of the year (January 21st) included a portion of the remaining works of the late Frank Dillon, R.I., at prices which do not call for special notice; and pictures and drawings from various anonymous sources. A drawing by Birket Foster, *The Village Tree*, 7 in. by 10 in., 110 gns.; and a picture by J. M. Strudwick, *Apollo and Marsyas*, 40 in. by 64 in., painted in 1879 and exhibited at the Grosvenor Gallery, 1880, 150 gns., are the only lots which need be noticed. The same firm's sale on the following Saturday comprised the ancient and modern pictures and drawings the property of Lord Ronald Sutherland Gower, who is giving up his residence, Hammerfield, Penshurst. The principal lots were a chalk drawing by F. Hals, *Portrait of a Lady*, in black dress with white collar, cuffs and cap, 15 in. by 11 in., 340 gns., from the collection of Sir C. Burton; T. de Keyser, *Portrait of a Lady*, in dark dress with white collar and cuffs, pencil drawing, signed with

monogram and dated 1636, 10 in. by 8 in., 63 gns.; R. P. Bonington, *A Street Scene in Verona*, 23 in. by 16 in., exhibited at the Old Masters, 1907, 210 gns.; Sir T. Lawrence, *Head of Miss Siddons*, sketch, 16 in. by 11 in., 190 gns.; and Sir J. E. Millais, *Portrait of Constance, Duchess of Westminster*, in dark dress, oval, 24 in. by 20 in., 195 gns. From other sources there were:—J. Hoppner, *Portrait of a Lady*, in white dress and lace cap, oval, 23 in. by 19 in., 190 gns.; and A. Van Ostade, *Interior of a Shed*, with peasants and street musicians, on panel, 16 in. by 24 in., 100 gns.

THE late Mr. L. J. Berger, of Reigate, had a fine library, and the portion sold by Messrs. Sotheby just



before the holidays seems to have been fairly representative of the whole. Almost all were English books, and almost all had been very expensively bound in morocco—incorrect, of course, from a book-man's point of view, for the

expense must have been very great, while the prices realised were not high enough, proportionately, to allow for it. Thus, Ackermann's *History of the Abbey Church of St. Peter's, Westminster*, 2 vols., 4to, 1812, though finely bound in russia super extra, sold for no more than £3 12s. 6d., and the *History of Winchester College*, 1816, impl. 4to, for no more than £3 5s. A good copy of this latter book in the original boards would be worth as much again, and much the same is observable throughout the list, a considerable part of the expense of rebinding in costly fashion being invariably sacrificed, as may be guessed from the following record:—Ackermann's *Microcosm of London*, 3 vols., 4to, n.d. (1813), £13 (cf. ex.); *History of the University of Oxford*, 2 vols., 4to, 1814, £11 (russ. g.e.); *History of the University of Cambridge*, 2 vols., 4to, 1815, £11 (russ. ex.); *History of the Colleges of Winchester, Eton and Westminster*, impl. 4to, 1817,

£23 10s. (russ. super ex.); *The Beauties of England and Wales*, 18 vols. in 26, 8vo, 1801-15, £16 10s. (mor. super ex., the binding itself must have cost considerably more); Britton's *Architectural Antiquities*, 11 vols., roy. 4to, 1807-30, £10 (russ. super ex.); Buck's *Antiquities or Venerable Remains*, roy. folio, 1774, £17 10s. (old russ.); Defoe's *Robinson Crusoe*, 1820, impl. 8vo, 2 vols. on large paper, with plates after Stothard, £5 10s. (mor. super ex.); Loggan's *Oxonia Illustrata*, 1675, folio, £7 10s. (old mor.); *Cantabrigia Illustrata*, n.d., folio, £10 5s. (old mor.); Nash's *Views of the City of Paris*, with India proof plates, 2 vols., 4to, 1823, £19 10s. (mor. super ex., bound by Simier for the Duchesse de Berri); Pyne's *Royal Residences*, on large paper, 1819, 4to, £19 (russia super ex., from the library of Princess Elizabeth, daughter of George III.); a series of six volumes by Henry Shaw, including the *Illuminated Ornaments*, 1833, folio, £26 10s. (all in mor. super ex.); and Thomson's *The Seasons*, 1793, 8vo, with a painting of a landscape under the gilding on the fore-edge, £25 (mor. super ex.). The list might be very considerably extended without, however, strengthening the general principle that books should never be rebound unless they really need re-binding. Perhaps these did. It is impossible to say.

This sale, which comprised many other properties, was a remarkable one. The catalogue contained 828 lots, and the total sum realised (£4,041) was made up almost entirely of comparatively small amounts obtained for expensively bound books. The descriptions morocco extra and morocco super extra, this latter a glorified style of binding, often with silk linings and elaborate gold tooling within as well as without, occur again and again, and the books as they stood on the shelves at Sotheby's presented an imposing appearance. We predict that some day such books as these, regal as to their externals, will be much sought after, but they will then be old, and their time is not yet. It would be little use going through this catalogue, for as a rule the prices realised were not very instructive, so we content ourselves with quoting those which are most reliable, having regard to the circumstances of each case. Mrs. Browning's *The Greek Christian Poets*, 1863, 8vo, a presentation copy from Robert Browning to Sir Frederic Leighton, with inscription, brought £16 (orig. cl.); Diodorus Siculus, *L'Histoire Universelle*, 7 vols., 1733-44, 8vo, £21 (old French mor. ex., arms of H.R.H. Sophie de France); *Shakespeare's Works*, 6 vols., 8vo, 1709, the first illustrated edition, £12 10s. (old cf., fine set); Cazotte's *Ollivier*, 2 vols., 1798, 8vo, one of 100 large paper copies with proofs of the 12 plates by Godefroy, £17 10s. (mor.); Grécourt's *Œuvres Complètes*, 4 vols., 1796, 8vo, on vellum paper, with proofs of the 8 plates after Fragonard, £16 10s. (old French mor.); Stevenson's *Underwoods*, 1887, 8vo, a presentation copy with inscription in the author's handwriting, £26 10s. (orig. cl.); Joe Lisle's *Play upon Words*, with 40 coloured plates, 1828, oblong 4to, £6 5s. (hf. mor.); Goldsmith's *The Traveller*, 1765, 4to, £13 10s. (mor. ex.); Lamb's *Tales from Shakespeare*, 2 vols., 1807, 8vo, with plates by Blake, £21 (orig. hf. binding, some leaves soiled); *An Impartial History of the War in*

America, containing map and 13 portraits, 1780, 8vo, £11 5s. (old cf.); Milton's *Paradise Regained*, 1671, 8vo, £25 (orig. cf.); Columna's *Hypnerotomachia Poliphili*, 1499, folio, £120 (mor. ex.); Underhill's *Newes from America*, 1638, 4to, £65 (hf. mor., folding plate in fac., a copy with the plate, but having two leaves damaged, sold for £245 in 1907); Swinburne's *The Brothers*, consisting of title-page and 2 leaves, 1889, £10 15s. (wrappers); Philip Stubbes's *Anatomie of Abuses*, 1583, 8vo, £19 (modern mor., soiled); and Sir Edward Hoby's *Original Common Place Book*, on 101 leaves (three missing), c. 1590, £43. Hoby was one of the favourites of James I., and friend and patron of William Camden, author of *Britannia*, the *Remains Concerning Britain*, and other celebrated works. Reference must also be made to a copy of the fourth folio of *Shakespeare's Works*, 1685, which realised £42. It was perfect and generally in sound condition, though a few leaves were spotted and others defective. It was bound in russia super extra, and so far as this sale was concerned, was consequently in the fashion.

No perfect copy of *The Pilgrimage of Perfection*, which Wynkyn de Worde imprinted "in flete strete at the sygne of the sonne" about the year 1526, and for the second time in 1531, has been seen in the sale-rooms during the past quarter of a century. Of the six examples sold during that period, some have been more complete than others, but all alike have been deficient through much handling in the past, for Wynkyn de Worde was a printer who appealed mainly to the people. To obtain the work in any state is something of an acquisition, and though the copy sold by Messrs. Puttick & Simpson at the last sale of the old year realised £14 10s. (cf.), it wanted the title-page, a leaf of the table, four pages, and two of the three xylographic cuts. The British Museum copy has the title and all the cuts in facsimile; in fact it would seem almost hopeless to seek to obtain a perfect example of this scarce work. Who wrote it is not known, though it is attributed by some authorities to William Bonde, a shadowy figure of mediæval English literature. The sale to which reference is made was productive of hardly anything else which need be mentioned here, though we may go a little out of our way to chronicle D. T. Egerton's *Country versus Town*, published by McLean in 1823, containing 10 coloured plates. This work realised but £2, but is worth referring to, as it is not often met with.

The collection of books relating to or printed in the United States and Canada, sold by Messrs. Sotheby on January 13th, comprised nothing of much interest, the highest price realised being less than £3. Practically the whole of the works were published during the last quarter of the 19th century at the earliest, and some years will have to elapse before these comparatively modern *Americana* find their way within the charmed circle. The 219 lots in the catalogue realised no more than £120, and so we pass this sale, merely remarking that Barnum's *Spy Unmasked*, New York, 1828, realised £2 10s. (orig. bds.); Callender's *Historical Discourse on Rhode Island and Providence Plantations*, Boston, 1739, 8vo, £2 8s. (unbd.); and Fowle's *Total Eclipse of*

Liberty, 1755, £2 7s. 6d. (bds.). The sale of the 16th and two following days of January, also held at Sotheby's, contained a majority of low-priced books, though in this instance the monotony was relieved to a very great extent by the presence of a number of collectors' works of considerable interest. Thus, Swinburne's *Poems and Ballads*, 1866, finely bound in morocco by Mr. Cobden Sanderson, realised £25 10s.; and the exceedingly scarce *Waltz, an Apostrophic Hymn*, by "Horace Hornem, Esq." (i.e., Lord Byron), 1813, 4to, £64 (calf, g.e., last leaf repaired). The 8vo edition of 1821 is the one usually met with, though even that is not always easy to procure when wanted. The scarce edition of 1813 was priced in a London bookseller's catalogue at 3s. 6d. some years ago when it was worth quite as much as it is now, but had for one reason or another been most unaccountably overlooked. The purchaser at 3s. 6d., knowing a little but not enough about his acquisition, re-sold it the next day for £4 to a man who, knowing just a little more, sold it in his turn for £10, and at that stage the romance ended.

It is worthy of note that the so-called tenth edition of the *Encyclopædia Britannica*, 35 vols., 4to, 1875-1903, has now dropped to £6 (hf. mor., t.e.g., in revolving book-case), and will in the nature of things gravitate to a lower level with the passing of time. Prisse D'Avennes's *L'Art Arabe d'après les Monuments du Kaire*, 1877, 4to, and 3 folio volumes of plates, sold for £15 (hf. mor.); Sachs & Woodrow's *Modern Opera Houses and Theatres*, 3 vols., folio, 1896-8, £6 5s. (buckram); Cokayne's *Complete Baronetage*, 5 vols., 1900-6, £5 5s. (uncut); *The Dictionary of National Biography*, 67 vols. and indexes, 1885-1904, £20 15s. (orig. cl.); the Chiswick edition of *The British Poets*, with additional lives by Singer, 100 vols., 8vo, 1822, £12 5s. (cf.); *Ben Jonson's Workes*, 2 vols., folio, 1616-40, £31 (old cf., stained); *The London Gazette*, a collection of numbers ranging between 1669 and 1721, bound in 14 folio volumes, £15 5s.; Westmacott's *The English Spy*, 2 vols., 8vo, 1825-6, £21 10s. (orig. hf. cf., stained); Boydell's *Shakespeare Gallery*, 2 vols., folio, 1803, £16; and *Engravings from the Choicest Works of Sir Thomas Lawrence*, containing 50 mezzotints by Samuel Cousins and others, Graves & Co. (1836-46), £69 (hf. mor., g.e.). The value of this work depends, within wide limits, on the quality of the plates, some of which, by the way, are often found spotted. In January, 1904, a copy containing the 50 plates, "mostly in proof state, one on India paper," realised as much as £122. Every copy has to be judged on its merits, the plates being nearly always in different states.

Messrs. Puttick & Simpson's sale of January 23rd and following day contained but few books of note, in fact for the purposes of this article but two need be mentioned, namely, a copy of the first edition of Shelley's *Zastrozzi*, 1810, 8vo, with a letter from Sir Percy Shelley to Dr.

Kenealy inserted, £10 (hf. roan), and the original edition of De Quincey's *Confessions of an Opium Eater*, 1822, 8vo, £5 15s. (uncut). Messrs. Hodgson's sale of the 18th and two following days, though better, was comparatively unimportant. It paved the way, so to speak, for the library of the late Rev. J. H. Dent, and a number of rare *Americana* sold by the same firm on January 24th and following day. •A considerable number of very interesting books changed hands on these two days, and it will be as well, perhaps, to take them in the order in which they appear in the catalogue: *The Crisis*, a weekly journal published during the American war, 91 numbers, 1775-6, folio, realised £19 10s.; *Walton's Lives*, 1670, 8vo, a presentation copy from Izaak Walton to his sister, Mrs. Beacham, with inscription, £31 (mor. g.e.); *The Houghton Gallery*, 2 vols., 1788, atlas folio, £50 (old russ.); a good copy of Silvestre's *Paléographie Universelle*, 4 vols., 1839-41, impl. folio, with Madden's English translation, 2 vols., 8vo, 1850, £27 (hf. mor. and cl.); Thomas Gray's own copy of *A Survey of the Cities of London and Westminster*, with his MS. notes and corrections, 2 vols., 1720, folio, £95 (pigskin); Nichols's *History of Leicestershire*, a presentation copy from the author, 4 vols. in 9, with 2 vols. of plates, together 11 vols., 1795-1815, folio, £88 (orig. bds.); a copy of *Shakespeare's Fourth Folio*, 1685, £42 (cf., several leaves frayed or torn); a copy of the second edition of *Lactantius*, printed at Rome by Sweynheym and Pannartz in 1468, folio, first leaf illuminated, some illuminated or painted initials, £61 (vellum); Hardouyn's *Heures à l'usage de Rome*, printed on vellum (1510), £33 (cf. over oak bds.); a similar work from the same press, but later in date (1520), £23 10s. (mor. g.e.); and a number of very rare *Americana*, comprising *inter alia* Hakluyt's *Virginia Richly Valued*, 1609, sm. 4to, £35 (cf., wanting blank leaf); Johnson's *Nova Britannia*, 1609, 8vo, £45 (unbd., blanks at each end missing); *A True Declaration of the Estate of the Colonie in Virginia*, 1610, sm. 4to, £200 (unbd.); Hamor's *True Discourse of the Present Estate of Virginia*, 1615, 4to, £121 (unbd.); Lederer's *The Discoveries of John Lederer*, with the rare map by Cross, 1672, 4to, £136 (old mor.); and Purchas's *Hakluytus Posthumus, or Purchas his Pilgrimes*, with the rare title dated 1624, first issue, therefore, of the first edition, 5 vols., folio, 1624-6, £64 (mor. ex.). This was the first sale of any real importance held during the New Year.

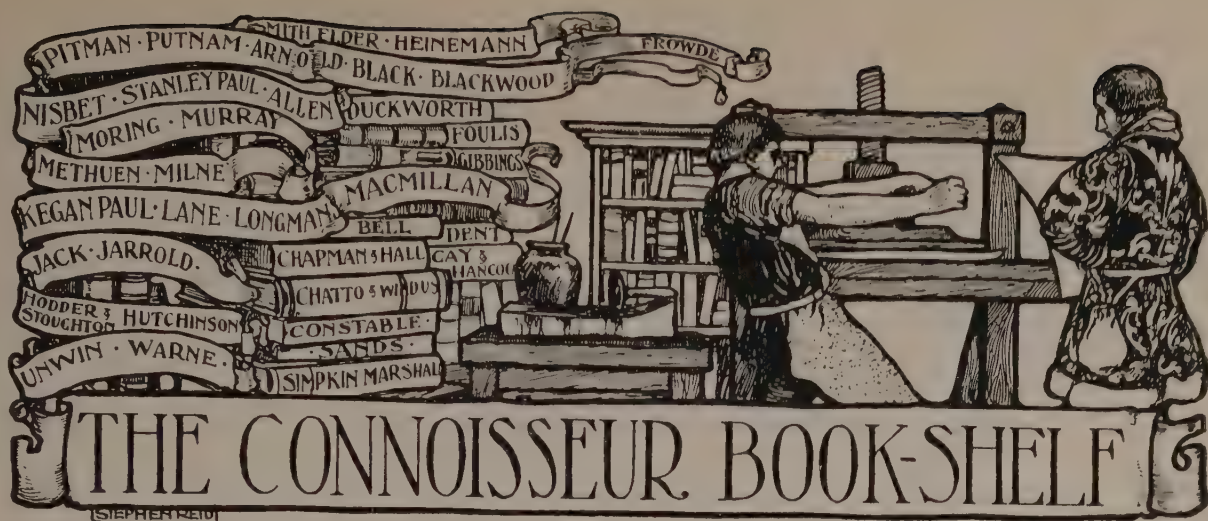
At a sale recently held by Messrs. Nicholas (Nicholas, Denyer & Co.) at Brook Green, a set of twelve engravings known as *The Windsor Beauties*, by Faber, after Sir Godfrey Kneller, realised a price of 47 guineas. It is interesting to note in connection with these that they were discovered stuck in an old scrap-book among cuttings from the *Illustrated London News* and such-like pictures, and with the exception of the name, there were no margins, being cut out to fit the book.



PORTRAIT OF A LADY

GEORGE ROMNEY

the collection of Lady Wange



"French Line Engravings of the late XVIIIth Century" By H. W. Lawrence and B. L. Dighton (Lawrence & Jellicoe Ltd. £5 5s. net)

THERE are few more completely satisfying examples of reproductive art than a characteristic French line engraving of the late eighteenth century. It should neither be an original nor from a portrait. Great French engravers—some of the greatest, in fact—have done original work and translated portraits, many of the examples being among the masterpieces of their kind; but with these classes of work one has always the feeling that they might have been as well expressed in either etching or mezzotint. With the genre subjects there can exist no such doubt; the fine method suits them with peculiar appositeness; it is the only method, in fact, in which the formal and elaborate decorations of the most gorgeous period in French history could be expressed in full detail and yet with brilliancy and breadth; the free, virile line of etching

would hardly be in keeping with the subjects, and in mezzotint much of the detail would be lost. These genre line engravings are still without an adequate bibliography. Lady Dilke's great work was too wide in its scope to go into the subject deeply, and Mr. Ralph

Nevill's book, if more specialized, was by no means exhaustive. A new work on the subject, and one which, as compiled only from first-hand information, may be regarded as thoroughly reliable, is to be heartily welcomed, especially when it is issued in such sumptuous guise as the volume produced by Messrs. H. W. Lawrence and Basil Dighton. It may be safely predicted that it will become a standard work on the subject; one of those books which, like Chalonier Smith's *British Mezzotint Portraits*, or W. G. Rawlinson's *Liber Studiorum*, is practically indispensable to collectors. It will attain this position by reason of the excellent *catalogue raisonné* it contains of the most desirable plates of the period, which includes a full



"LE PETIT JOUR"
(REDUCED)

BY N. DE LAUNAY, AFTER FREUDEBERG
FROM "FRENCH LINE ENGRAVINGS"
(LAWRENCE AND JELlicOE)

record of the lettering of their various states taken from the actual impressions by the authors. The importance of this personal verification will be recognised by all collectors; without it the most extensive catalogue is valueless, for errors are bound to creep in, and an error in the description of a state may increase or diminish the value of a particular impression tenfold. Nearly two hundred and fifty plates have been so catalogued, the number of states recorded being well over a thousand. Though the catalogue will be of primary interest to collectors only, the well written introduction and, most of all, the series of superbly reproduced illustrations will give the book a far more general appeal. These illustrations would alone suffice to form an admirable *raison d'être* for the issue of the volume, and constitute the best record of a period of French art which is only now beginning to receive its due attention in England. This period roughly coincides with the interval between the close of the Seven Years' War and the outbreak of the French Revolution. The art of the time, if not of the highest type, was characterised by the most perfect taste, and was full of refinement and fascination. It was a faithful reflex of the Parisian life of the period—gay and frivolous, inspired by sentiment rather than feeling, and purely Pagan in its zest for the enjoyment of the present; yet a life amidst beautiful surroundings and invested with a grace and elegance which renders it to art lovers one of the most delightful periods of history. To English ideas many of the subjects represented are improper, but these constitute a small proportion of the total output, and numbered among them are few really fine works. The plates selected by Messrs. Lawrence and Dighton for reproduction are in most instances destitute of offence, and the worst of them are no more *risqué* than some of the admired examples of French art works contained in the Wallace collection. The engravers who have been chiefly laid under contribution are: Dequevanvillier, Helman, Martini, Ponce, Simonet Augustin de Saint Aubin, and, above all, Nicholas de Launay and his brother Robert. The former was undoubtedly the greatest craftsman of the period, and many of his plates surpass the originals from which they were taken. As Mr. Lawrence justly points out, "It is as a translator of the works of Baudoin and Lavreince that his name stands out above all other engravers of the period," and there is often a delicacy and an airiness about his reproductions which are absent from the gouache drawings from which they were taken. Among his plates illustrated are the beautiful *Les Hazards Heureux de l'Escarpolette*, from the picture by Fragonard in the Wallace collection; *La Bonne Mère* after the same artist, *Qu'en dit l'Abbé*, *Le Billet Doux*, *Le Heureux Moment*, *La Consolation de l'Absence*, after Lavreince, and *L'Épouse Indiscrete* and *Le Carquois Épuisé*, after Baudoin. The texture, feeling and quality of the original engravings are very finely suggested in the reproductions which, in many instances, are so clear and brilliant that it is difficult to distinguish them from actual line plates. The volume contains over eighty of these full-page plates,

including reproductions from the entire series of *Le Monument de Costume*, the work which, after ruining Freudeberg, who designed and published the first portion, was completed by Moreau le jeune. This was one of the greatest achievements of French art, and remains, for all time, a beautiful and intimate record of the life of the *haute noblesse* at the period when their surroundings had attained a luxurious and tasteful refinement which has been equalled in no other age. The authors of this work, and, indeed, the artists of the time, generally reproduced in their piquant and lively designs the beautiful objects of the time with loving fidelity—the ornate interiors, the exquisitely designed furniture and the tasteful costumes are all recorded—so that the pictures and engravings of the time not only constitute a feast for the æsthetic mind, but form a reservoir from which the artist and designer can draw inexhaustible inspiration. To those who cannot afford to secure the original engravings in good states, the possession of Messrs. Lawrence and Dighton's sumptuous volume will provide a consoling and, in most utilitarian respects, an adequate substitute. Not one of the greater engravers of the time—of the men who attained in the line method a lightness and delicacy of style, and a perception of decorative effect which still remains unique—are unrepresented among the illustrations. These have evidently all been taken from exceptionally good impressions; some of them, the beautiful *Le Coucher de la Mariée*, for instance, or *Le Danger du Tête-à-Tête*, are specially admirable transcriptions, and in all of them an unusually high standard of quality has been maintained.

THE Victorian Age is receding into the background of the past. Even those of us whose recollections extend only to the latter part of the period—to the time when the art of Whistler and Burne-Jones was equally decried, when Leighton and Millais were the acknowledged leaders of the profession, and Long was still a name to conjure with—are beginning to regard ourselves as old fogies; and now a lady, who is still more active than many of our children and who plies her brush with unabated vigour, has brought out a volume of reminiscences which carries us back to before the date of Queen Victoria's coronation. Mrs. E. M. Ward seems to have discovered the secret of perennial youth. A year or two ago she gave an exhibition of garden subjects in a "West End" Gallery which were as bright and fresh in their colouring, and as daintily touched in, as if she were in the zenith of her powers, and even at the present moment she is preparing for another exhibition. The present year is the second beyond her diamond jubilee as a professional painter, for she exhibited in the Academy so long ago as 1849. It was the same year that Millais, a precocious youngster, showed his first pre-Raphaelite picture; Leighton had not yet come upon the field; Sir Martin

"Mrs. E. M. Ward's
Reminiscences"
Edited by Elliott
O'Donnell
(Sir Isaac Pitman
and Sons, Ltd.
12s. 6d. net)

The Connoisseur Bookshelf

Arthur Shee still occupied the presidential chair, or rather Turner was sitting there as his deputy. But Mrs. Ward's recollections carry us to earlier times even than this. She was a forward child, and came of an artistic family, being daughter of George Raphael Ward the engraver, grand-daughter of James Ward, the animal painter, and

grand-niece of Mrs. Chalon, the wife of one of his rivals. This aunt used often to tell her tales of her sister, the beautiful and charming Anne Ward, the wife of George Morland, rousing Mrs. Ward's indignation by describing how "Morland, accompanied by his boon companions, would come home at all hours of the night, and insist upon his wife getting up and cooking them supper!" John Landseer, the father of Sir Edwin, Mrs. Ward often saw "coming from an *à la mode* beef shop adjoining

Fitzroy Square, with his dinner tied up in a glaring red handkerchief." He was then one of the leading engravers of the time, and an Associate of the Royal Academy. Literary personages figure prominently in the pages; Thackeray, generally overflowing with the milk of human kindness, but who, on one occasion, gave her the cynical advice, "Never encourage relations, they are never any good to anyone, often the reverse, and my advice to you, as a young woman, is keep them at a distance." Dickens was an intimate friend, and some characteristic letters from him are reproduced. Lord Lytton appears as a genial host with one failing, a penchant for putting nervous guests to sleep in a haunted room and giving them, just before bed-time, a full narrative of the apparition. It was of a lad with long yellow hair who

appeared to anyone sleeping in the apartment who was destined to an untimely end, and by pantomimic gestures revealed to them the manner and nature of their approaching death. Lord Castlereagh, who had no knowledge of the legend, saw the apparition in the time of Lord Lytton's father. It halted at the foot of the

bed and drew its fingers three times across its throat. As is well known, Lord Castlereagh subsequently cut his throat in the exact manner signified. Most of the literary and artistic celebrities of the period are introduced to us, often in strange predicaments; among them, Sir Arthur Sullivan, who had a curious penchant for kicking off his shoes when dining, compelled, by the prank of a mischievous duchess, to crawl under the table during a grand party in search of his missing footgear, and Sir Edwin Landseer, placidly asleep



"LES ADIEUX" BY R. DE LAUNAY, AFTER MOREAU (REDUCED) FROM
"FRENCH LINE ENGRAVINGS" (LAWRENCE AND JELICOE)

on his own doorstep in gorgeous array, having failed to arouse the inmates of his house on his return from a fancy dress ball. The book teems with interesting anecdotes, well and pithily told, yet all set down without a spice of malice, and containing nothing that can offend the living or reflect upon the memory of the dead. The only quarrel that one can pick with the raconteur is that she lets us know too little about herself. Mrs. Ward occupies an assured niche among English women artists; some of her pictures, like *Mrs. Fry visiting Newgate*, have attained an immense popularity. One of her best works, *Palissy the Potter*, is in the Leicester Art Gallery; another, *The Death of Chatterton*, has been lately acquired for Bristol. Mr. Elliott O'Donnell has performed his task as editor with marked success

as a whole, though it is a slip to describe Charles Landseer, the genre painter, as an engraver, and he might have given us the name of Leighton's picture of an *Italian Procession*, which was his first celebrated work. It was the well-known *Cimabue's Madonna carried in procession through the streets of Florence*, bought by Queen Victoria. The utility of the volume is enhanced by a voluminous index, which is, however, marred by some notable omissions.

"The Encyclopædia Britannica" (eleventh edition) Twenty-nine volumes. The Chancellor, Masters, and Scholars of Cambridge University

IT was a character in one of Black's novels who read a portion of an encyclopædia every night in order to compose himself for his night's rest. With the new edition of the *Encyclopædia Britannica* he might not find the result so tranquillising. There are indeed no thrilling romances contained in the imposing array of volumes, but practically all the more important articles are on subjects which the ordinary educated man should know something, and besides being accurate and containing the most up-to-date information, they are written in a sufficiently interesting manner to compel, and in many cases absorb, the attention of the intellectual reader. This is not to be wondered at when we consider the galaxy of talent at the command of the editors—cabinet ministers, great church dignitaries, historians, critics, and experts of world-wide reputation in their special provinces have all contributed their quota. The staffs of the great universities and museums, not only of England, but also of the Continent, America, and Asia have been largely requisitioned. The contributors number over fourteen hundred, all of them gathered from the *élite* of the intellectual world; writers whose opinions not only carry weight, but often the greatest weight, on the subjects of

which they treat. The result is that the present edition of the encyclopædia—the eleventh—is an epitome, and that not a brief one, of the world's knowledge brought right up to the date of issue. To critics the task of reviewing this stupendous work is one of extreme difficulty; its contents are so Brobdingnagian in their proportions, so wide in their scope, as almost to defy

exhaustive analysis or criticism; to even gauge their extent one must resort to comparison. An ordinary six shilling novel contains about one hundred thousand words, the encyclopædia forty millions; in other words, the labour of reading it would be equal to that of mastering the contents of four hundred novels, or indeed greater, for while fiction may be skimmed, the articles in the encyclopædia—there are forty thousand and odd of them—are so highly condensed that every sentence may be said to convey a pregnant fact and to demand careful perusal. The best, then, that can be done in the way of review is to sample the contents of the work, pick up



"LA-SIGNORINETTA MARGHERITA BRIGNOLE-SALE
VANDYCK FROM "HEROINES OF GENOA" BY ANTHONY
(T. WERNER LAURIE)

one of the volumes of which it is composed, and consider one or two of the individual items among its contents. The fifth volume, for instance ("Cal" to Cha"), which begins with a biography on John Caldwell Calhoun, the American statesman, and ends with a short explanation of the term "Chatelaine," contains an important monograph on "Ceramics"—important that is to say as regards the subject, for merged in the encyclopædia it appears but as a single stone in a vast edifice. Yet this article contains about eighty-five thousand words, and is illustrated with fifty-two drawings and ten full-page plates, including five printed in colour. If arranged in volume form it would make a somewhat bulky handbook on the subject—superior in substance to the ordinary handbooks, as while the latter are generally the work of individual writers of somewhat superficial knowledge, the encyclopædia article is the compilation of several experts who

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"ENRICHETTA DI MODENA"
BY ROSALBA CARRIERA

not lightly venture to differ. The sections of the monograph devoted to the work of the Egyptian, Assyrian, Greek and Roman potters are of especial interest as incorporating the results of the latest discoveries, which in some instances have exploded theories which have long passed current in the antiquarian world. The tendency of modern research is to date back the origins of civilization to periods more and more remote. As Mr. H. B. Walters points out, "while up to the end of the nineteenth century the earliest remains to be traced on Greek soil could be assigned at the furthest to the period 2,500 to 2,000 B.C., it is now possible, not only to show that at that period technical processes were highly developed, but even to trace a continuous development of Greek pottery from the Neolithic age." Egyptian and Assyrian pottery can be traced back even further. The

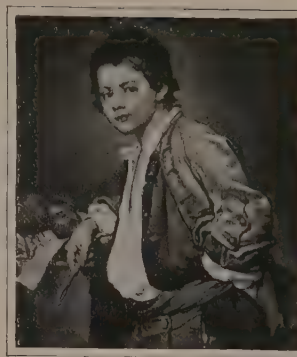
latter, it is surmised, may have inspired the Chinese potters with the first idea of coating their own utensils

are leading authorities on the sections of which they treat. The most voluminous contributor is Professor William Burton, and among his company are Messrs. H. R. Hall and H. B. Walters of the British Museum, and Messrs. A. van de Put, R. L. Hobson and B. Rackham of South Kensington, an array of writers with whom in their special provinces one would

with glaze, a process which appears to have begun in the Eastern Empire during the Han dynasty (206 B.C.—A.D. 220), though the use of the potter's wheel was known in China at least 1,000 years earlier. The pottery of Persia, Syria, Turkey, and Egypt—not the empire of the Pharaohs, but Egypt after its conquest by Rome—belongs to a later

date; yet as regards this, the knowledge resulting from recent researches proves that the period "between the fall of the Roman empire and the appearance of the beautiful Persian and Syrian pottery of the early Middle Ages," which has generally been ignored by writers on ceramics, was productive of much beautiful work.

Even as regards European pottery and the better-known varieties of Chinese porcelain, much additional information has been garnered in recent years, an epitome of which is recorded in the monograph. One may perhaps regret that the ancient American wares are somewhat inadequately noticed; but taking it as a whole, the monograph forms by far the most reliable and instructive general view of the potter's art that has yet been written, bringing it right up to the latest present-day developments. The illustrations are very good—the colour plates especially being of exceptional quality—while the lists of authorities given are singularly full and



"PORTRAIT OF A YOUNG ARTIST"
BY FRA VILLORE GHISLANDI



"FRAGMENT OF THE ALTAR-FRIEZE" BY CERTOSA, PAVIA



"S. ROSALIE," BY C. F. MELONE



"NAVIGATION," BY N. BARABINO



"S. DOROTHEA," BY D. BUSSOLA

NOTE.—The Illustrations on this page are from "Art in Northern Italy" (William Heinemann).

complete. Turning to a few of the other articles in this single volume of special interest to collectors, one finds a short monograph on Sir Augustus Wall Calcott, in which the writer somewhat flatters the artist by placing his conventional landscapes "in the highest class"; brief but well-informed monographs on Jacques Callot, William Camden, celebrated campanili (illustrated), Dirk Rafelsz Camphuysen, Guilo Campi and his pupil Bernardino, Vincinzo Camuccini, Antonio and Bernardo Canaletto, candlesticks, Giovanni Agnolo Canini, Alonzo Cano, Simone Cantarini, Jean Baptiste Capronnier, Lodovico, Agostino and Annibale Caracci, Caran d'Ache (Emmanuel Poiré), Michelangelo Amerighi and Polidoro Caldara Da Caravaggio, Carolas-Duran, Vittorio Carpaccio, Girolama Da Carpi, Armus Jacob Carstens, cartouche, carving, carving and gilding, casket, cassone, Andrea Del Castagno, Bernardo Castello, Giovanni Battista Castello, Giovanni Benedetto Castiglione, George Cattermole, Pietro Cavallini, Jean Charles Cazin, Cephisodotus (father and son), George Chambers, Sir Francis Legatt Chantrey, Chantrey bequest, chapbook, Jean Siméon Chardin, Nicolas Toussant Charlet, William Merritt Chase, and chasing. Longer articles are given on Canova, capital (architectural), playing cards, caricature, carpet, cartoons, castle, catacombs, cathedral, William Caxton, ceiling, Benvenuto Cellini, chair, chandelier, and chasuble. This list of articles on subjects directly connected with art taken from a single volume, which might be indefinitely extended, gives some idea of the completeness with which the whole range of the world's knowledge has been drawn upon for the entire work. The more lengthy articles are especially well written, and in most cases the letterpress is well proportioned to the importance of the subject; a few exceptions only occur. Interesting as is the account of Canova by the late W. M. Rossetti, one feels that it gives undue importance to the work of this overrated sculptor; while Chardin was surely too great an artist to be dismissed in half-a-dozen lines. But minor blemishes like this are inseparable from a work of such magnitude. Its main office is admirably fulfilled. Like a reservoir in which water from all streams of knowledge has been collected, it offers an unfailing supply to those who want information on practically any subject. If this one work constituted a man's sole library, he would, if he mastered it, be learned above most of his compeers.

THAT invaluable *vade mecum* of the artistic world, *The Year's Art*, shows the usual progressive increase in its dimensions. Each year it grows more indispensable to the artist and art worker, containing as it does a wealth of specialised information they could obtain from no other source, and giving a complete epitome of all the notable events

"The Year's Art, 1911"
(Hutchinson & Co. 5s. net)

in the exhibition gallery, the studio, the museum, and the sale room for the past year. A complete set of the volumes forms one of the most useful works of reference that a connoisseur could possess.

THE whole of Northern Italy is practically one huge art museum, for there is not a town between the Adriatic and Eastern France which does not contain beautiful buildings, pictures and statuary. Senor Corrado Ricci, the Director-General of Fine Arts and Antiquities of Italy, has essayed the task of describing this wealth of treasure in the compass of a 350-page handbook, and has achieved the apparently impossible by succeeding. The volume so resulting is a marvel of condensation. There is scarcely a noteworthy piece of art work in the five northern provinces—Piedmont, Lombardy, Venetia, Emilia and Liguria—which is not described and criticised; and this in no perfunctory manner, but so as to put the reader into the possession of the essential facts regarding the works and the men who produced them; while the very full list of authorities appended at the end of each chapter will enable the student to seek further into the matter should he so desire. The scope of the book covers the whole field of artistic achievement in the country from the time of the Roman Empire to the present day. It is profusely illustrated, has a capital index, and altogether forms a handy work of reference which no visitor to Northern Italy or student of Italian art should fail to add to his library.

MR. EDGCUMBE STALEY'S two most recent works must be looked upon less as serious contributions to our historical knowledge than as picturesque and vivid accounts of some of the more romantic episodes associated with two of the greatest of the cities of the Italian renaissance—Genoa and Venice. As such they will be welcomed by that class of reader who finds orthodox histories and biographies dull reading. No such charge can be brought against these volumes. They are written in a picturesque and vivid manner, abound in thrilling incidents, and are certainly more absorbing than the average modern novel. That Mr. Staley does not always keep within the strict limitations of his themes, or that some of his incidents are more based on legendary lore than the sober chronicle of history, will perhaps hardly be considered as faults; but nevertheless one is curious to know on what authority he bases his identification of the *Amor et Castitas*, at present described in the National Gallery Catalogue (No. 1,196) as being by an unknown artist, as a picture of *Simonetta Vespuccio and Giuliano de Medici*, by Sandro Botticelli.

"Heroines of Genoa" and
"The Dogaressas of Venice." By
Edgcumbe Staley
(Warner Laurie 12s. 6d. each)



Why I shall Buy the Dickens Stamp

By Andrew Lang

To collect Dickens stamps is merely to pay a tiny percentage on an infinite debt of gratitude to Charles Dickens.

Dickens was, of course, a very successful author, and by his books and lectures he made, probably, the income of a barrister in fairly good practice ; did not make, I hear, nearly so good an income as is won by really popular novelists and dramatists of our own time. In the days of his early novels, ere he had rushed into entangling engagements, he was terribly overworked, and made very little. As any publisher in the United States could, in Dickens's day, publish any English book he pleased without paying a penny to the author (while England behaved in the same liberal manner to American authors), Dickens drew very few dollars from America, where his books were probably more largely bought than at home.

Thus Dickens was never a rich man, while, like all authors, he was constantly appealed to for money by every one who had less coin than impudence. Like authors and artists of all sorts, like Thackeray and Scott especially, he had a kind heart and an open hand, and no man can tell how much of his income went to total strangers by way of what our old kings humorously styled "Benevolences."

Again, by the laws of this country, an author loses all property in the creations of his own industry and genius at the end of forty-two years from their first publication in each case. After that, as the Highland gentlemen said long ago of the Lowland shires of Murray and Banff, an author's works are a region "whence every man drives his prey." The benevolent rule is no hardship to most authors, whose books are

"dead" and in no demand long ere they "come to forty years." For one, like the penniless traveller I can whistle before the highwayman. But the law is hard on the descendants of men of genius—Dickens, Scott, Thackeray, Macaulay, Carlyle—because, after the death of (the last two had kinsfolk, if not descendants) these ancestors, or after the appointed period, they, like Dinah in the old song, "do not reap the benefit of one single pin."

Now it is known that in the changes and chances of this mortal life some of Dickens's descendants, persons of the highest character, are very far from that modest prosperity in which every reader of Dickens wishes to see them, a century after the death of that great benefactor of the English-speaking race.

The plan of circulating these penny copyright stamps, a penny tax, or rather, in the true sense of the word, a penny benevolence, has been devised. Every owner of a book of Dickens can buy his stamp and affix it, like an honourable book-plate, on the volume, while the pence go to the proper quarter. If every book by Dickens now extant were thus decorated, the result would be all that one could desire.

Nothing prevents, everything invites, the lover of Dickens to buy Dickens stamps, as many as they please.

Now my own reasons for being an investor are summed up in the one word GRATITUDE—a gratitude of more than fifty years' standing. It began when I was ten years old, a grubby and rather lonely little boy at school, when Mr. Pickwick came into my life and made me laugh in a crazy manner. This reminds

me of two little boys in a preparatory school at St. Andrews not long ago who ran away. Their feasible plan was to annex a little isle off the West Coast of Scotland, and there to support themselves with such fish as they could catch, and such game as fell before their deadly catapults. They slept in the open air in a wood, but next morning one of them spied a man in a red coat. "The military are upon our tracks," he said; but it was only the huntsman of the Fife hounds. Presently they were taken, like Smike, by their schoolmaster, though they were not whopped, like Smike, in a four-wheeled cab. When their stores for the journey were overhauled, among them was found *Pickwick*, in the first edition, no less with Phiz's unequalled illustrations.

For my part I did not run away. I went where there was more Dickens to be had, after I had rejoiced my little soul with Mr. Winkle and Mr. Winkle's horse, with Mr. Tupman, with the Fat Boy, with the inexhaustible Weller, with Captain Bolvers, with the lady in yellow curl papers, and the Sawboneses, Benjamin and Bob, and Messrs. Dodson and Fogg, and the whole imperishable crowd. There were things not wholly intelligible to a child, though nothing so bewildering as the *Merry Wives of Windsor*, whereof at six I missed much of the fun; but all was delightful, "all was gas and gaiters."

Then came *David Copperfield*. What a book for a small boy! He alone, I think, can wholly appreciate David's boyhood; he becomes David; he bites Mr. Murdstone; he is as much puzzled as David by—

"Who is sharp?"

"Brooks of Sheffield."

He goes to the blacking warehouse, and eats David's humble meals (but drinks not the beverages); he begins with Mealy Potatoes; he sells that little veskit; he arrives, a weary fugitive, at the house of Betsy Trotwood. He draws skeletons, like Tommy Traddles. I remember dimly thinking that it was rather lucky that David had no sister when Steerforth asked him if he possessed such a relation. Like David I was in love with Steerforth, having, later, a Steerforth of my own, a tall, beautiful, strong, swift cousin, who screamed automatically at a false quantity, and, regardless of consequences, put me into the football fifteen, well and truly knowing that I was totally unfit for the honour. But I had more conscience than this jolly, harmless Steerforth, and resigned.

But earlier, and absorbed in David, I learned that the author was a living man—not dead like Sir Walter Scott—and that he had passed where David went and still, like the later David, "was a writer."

Next I made acquaintance with *Oliver Twist*, and

with boys who were rather better company—Charlie Bates and the Dodger. Walking down the steep Hanover Street in Edinburgh, I followed an elderly gentleman in a frock-coat. His tail-pocket nearly overcame my virtue, his fogle or pocket-handkerchief tempted me. I knew what Master Bates would have done, and how he would have done it. But the vision of the worthy Beak next morning, and of his probable scepticism when I advanced the plea that I had been reading *Oliver Twist*, and was playing at being Charlie Bates, kept me out of undesirable notoriety.

In those days the awfulness of being pursued by Bill Sikes or other emissaries of evil was a nightmare worse than all the ghosts in Mrs. Crowe's *Nightside of Nature*; and all the horrors of Edgar Poe. I confess that in theory I took no interest in Cruikshank's illustrations. He does not inspire sentiment. Still, at the same time, I met scores of boys, all Dotheboys Hall, and the Squeerses, so comic and so terrible, and dear Newman Noggs, and the young Crummleses, and the Phenomenon, the pony of vulgar mind, the Kenwidges, Mr. Lilyvick, Mrs. Nickleby and her novels, that impassioned and generous horticulturist—all that world of friends who never die and never weary, never grow cold, never grow too rich to know us any longer, never grow so poor that they make you poorer, never ask for anything but this pressing benevolence. Can we refuse their mute appeal?

If each of us buys a stamp as a present for each of the friends whom we have made through Mr. Dickens's introduction, this enterprise will not fare ill. You can even lend a half-crown to the Marchioness and Dick Swiveller, and Quilp, and Miss Brass and Short, and old Codlin and Mrs. Jarley—and we are only beginning.

I suppose that I have never laughed more heartily than over Jefferson Brick and Hannibal Chollop and the literary ladies, or to meet more rhythmic accents than those of the gentleman who thus expanded his chest: "Wild he may be, so are our bears; rough he may be, so are our buffaloes; but his proud answer to the tyrant and the oppressor is that his bright home is in the setting sun." I cannot but think that I have imitated this virtue, when saying of a tyrant and an oppressor (Bonny Dundee, in fact) that "he has no monument built by men's hands, but his memory dwells in the light of the setting sun on the hills of Atholl."

One is never original!

Think of Mrs. Gamp, think of the Pecksniffs; don't tell me that Mr. Pecksniff is a hypocrite, a Tartuffe; he is a joy for ever. If Dickens meant us

Why I shall Buy the Dickens Stamp

to dislike Mr. Pecksniff, he soars above his idea. One could as soon despise Augustus Noddle or Mr. Toots or shrink from the Chicken as underbred. They are all so friendly, they so enjoy existence and cheerfully haunt the memory of age.

When the saintly poet, Father Faber, learned that he was not to die for a little while, he said, "Then bring me *Pickwick*," and so with happy and kindly mirth haunting his soul "went the night-wandering way." Who knows—I speak it with reverence—that our debt to Dickens will end even with death? Till death, certainly, it cannot end; till his own death that great man was delighting us, and was leaving us the insoluble puzzle of *The Mystery of Edwin*



CHARLES DICKENS FROM A PAINTING BY W. P. FRITH, R.A., IN THE POSSESSION OF MESSRS. MAGGS BROS.

Drood—a happy hunting-ground of reasonings and conjectures. It is almost as good as the problem to which I owe many joyous hours, of the Origin of Totemism.

I have named but a few of our friends in Dickens, such as Mr. Pumblechook and Mr. Wopsle as Hamlet, and Pip and Trabs's boy and Mr. Jaggers and Wemmick and Mr. Micawber and Mrs. Micawber, also Wilkins Micawber, Esq., jun. If the reader in an idle hour will make a list of those old friends, and put opposite to each name the amount of coin at which he rates him, he will find that he is in

danger of bankruptcy. Make a reasonable deduction and pay up the pence! Strike while the iron is hot, on the anvil of good Joe Gargery.





THE inordinate egotism of the English race is exemplified by the continually increasing output of portraits.

The National Portrait Society and The Modern Society of Portrait Painters

In all the principal exhibitions they monopolise an unduly large proportion of wall space, and of recent years they have overflowed into exhibitions exclusively reserved for this branch of art. The latest society to inaugurate one of these in the metropolis is the National Portrait Society, which, after successful displays in the provinces, held their first London exhibition in the Grafton Galleries. The standard of the work shown was high—so high, indeed, that the not too representative examples by one or two deceased masters and foreign artists included were generally below the average level. Strictly speaking, many of the works shown could hardly be considered portraits; for instance, the ideal statuary of Mr. Stirling Lea and Mr. Jacob Epstein, or even the clever picture of a *Woman Playing a Guitar*, by Mr. Philip Conrad, which was one of the chief attractions of the first gallery. It was easily painted, the brushwork broad and fluent, and set down without

hesitation, and yet at a little distance away producing the effect of a most elaborate and careful finish. A pre-Raphaelite artist might have told us as much, recorded the folds of the draperies, their textures, and the shimmering play of light upon the silks and satins with equal fidelity, but he would have lost something of Mr. Conrad's breadth, and his handling would have deprived the colour of something of its atmospheric qualities. Of Mr. Glyn W. Philpot's two pictures, the *Lady in Black and Silver* was beautiful in its restraint and harmonious expression, and the one which possessed the most charm. The portrait of *Miss Lena Ashwell in*

"The Great Mrs. Alloway" was something of a *tour de force*—the face and figure full of character, the lighting so managed as to concentrate the interest on the sitter's personality, but the effect produced on the spectator's mind was one of painful expectancy, an unsolved and tragic enigma, towards the solution of which no hint was afforded in the picture. The portrait of *Mrs. Geoffrey Blackwell*, by Mr. P. W. Steer, was hardly convincing; the artist scarcely seemed to have been completely *en rapporte* with his sitter. Of Mr. W.G. Von Glehn's



PORTRAIT OF A LADY

BY HAROLD SPEED

Current Art Notes

trio of portraits, that of *A Lady* was perhaps the most happy. Thoroughly easy in pose and expression, and fluently handled, it had a satisfying air of completeness without being overwrought. It was somewhat unfortunate that Mrs. W. Nicholson's broadly handled *Nancy* should have been placed in such close juxtaposition to Mr. Gerald Bibby's smooth and highly wrought portrait of *Margaret Bibby*, as each work acted as a foil to show up the defects of the other. Mr. Frank Craig's well-treated portrait of *Mrs. H. B. Craig* had already been shown in London.

The picture of *Lady Agnew* was the most important of Mr. J. S. Sargent's several contributions. Mr. Sargent's attainments are unquestioned, and yet one hesitates to place him among the greatest masters of English portraiture. His technical equipment is more complete than that of any of his predecessors, and he can record form, modelling, and texture with a precise certainty that was not in the power of the eighteenth century exponents of the art; it is only in sympathetic insight that he lacks something. The *Lady Agnew* compelled one's admiration, but it failed to touch one's emotions in the same way that a fine Reynolds or Gainsborough would have done. Master Spottiswoode, a pleasant-faced boy in a Norfolk jacket, was delightfully portrayed by Mr. William Orpen, who was also seen to advantage in his clever portrait of a lady. Mr. L. Campbell Taylor's clever *Portraits in a Drawing-room* was a well-realized piece of genre painting in which the figures of his picture constituted part of an admirably lighted and composed picture. In the centre gallery the group of *Archibald Benn Duntley Maconochie, with his Mother and Sisters*, by Mr. John Lavery, was most noteworthy on account of its size, if not for its quality. Mr. Lavery's technique is too good to permit him to produce anything wholly inartistic, but his conception of the scene was faulty, the figures not composing happily together, and the whole effect being spotty and distracted. His representation of the Marquess of Sligo, if a little hard, was forceful and a fine realization of character. The two examples in oil by Mr. Harold Speed showed him to be gaining in strength and decision of touch. The flesh tones of his *Mrs. Roland Holloway* were well rendered, but the more

charming of the two works was the *Portrait of a Lady*, simple and unaffected in its colouring, easily handled, and marked by a piquant unconventionality of pose. Good work was shown, among others, by Messrs. T. Austen Brown, George Henry, David Muirhead and W. Nicholson, the latter's strong portrait of the *Earl of Plymouth* in red robes being his most striking contribution.

The fifth exhibition of the Modern Society of Portrait

Painters suffered by coming so close after that of the rival society. The standard of the best work shown was quite as high, but there was a smaller proportion of it, and the pictures hardly displayed the same range of interest. Mr. Glyn W. Philpot, who is a member of both societies, was strikingly represented in his *La Zarzarsa*, a composition in which vivid and varying tones of yellow contrasted with black were massed against a dark background. The colour was superbly handled, and a most telling effect attained. Mr. Oswald Bailey's utilization of a theatre box, as an excuse for presenting a *Portrait Group* in easy and natural attitudes, provided him with a richly coloured yet simple background. He had made good use of this,



RIALTO, VENICE

By permission of Messrs. James Connell & Sons

BY ANDREW F. AFFLECK

the crimson of the hangings providing an admirable foil to the conventional black and white of evening dress. The picture was strongly painted, and the characterization of the sitters was well marked. Another successful group was Mr. George Bell's *Conversation*, where a gentleman and two ladies discussed small talk in a balcony overlooking a glimpse of Venice, surmounted by a luminous blue evening sky. Most daring of all was Mr. George W. Lambert's canvas showing how *A Dancer entertains Jane and some portrait painters*. It was hardly an æsthetic subject, and one regretted that so much good brushwork and boldly conceived colour should have been lavished on a theme the expression of which was better suited to a slight sketch. Among the single figures one was confronted with a too large proportion of matronly ladies, of severe aspect, who appeared to have regarded the painters of their portraits with grave disapproval during the progress of the work. Other pictures, however, were more pleasing in their characteristics. Mr. W. B. E. Rankin had a free, lightly touched portrait of *Mrs. Mond* painted with much vivacity,

and one of *Mrs. Rankin* in red, in which the composition and colour scheme were highly original. The *Blue Feather* of Mr. John Da Costa was a happy piece of spontaneous work. Mr. Alfred Priest's portrait of *Mr. G. K. Chesterton* was well modelled, the personality of the sitter being well suggested. Other artists whose work called for attention were Messrs. Louis Ginnett, T. Martine Ronaldson, Frank W. Carter, and Fides Watt.

Modern Etchings

MODERN etching is always to be seen to great advantage at the periodical exhibitions held at the galleries of Messrs. James Connell & Sons (47, Old Bond Street), where there is generally on view not only the work of men in their prime—the masters of to-day—but also that of the coming men—the masters of tomorrow. Among the ninety examples gathered together were many fine works by D. Y. Cameron, William Hole, the late Sir Seymour Haden, and E. M. Synge. An etcher who has come to the front lately—Alfred E. Affleck—was also well represented. In his work he shows a fine perception of atmosphere, and occasionally attains effects marked by great depth of tone and fine decorative feeling.

THE fifty-sixth exhibition of the "Society of Women Artists," held at the galleries of the Royal Society of British Artists in Suffolk Street, contained few works of any real distinction. The bulk of the exhibits were of an insignificant character. Here and there one stumbled across a piece of good painting, as in *The Shady Hat*, a clever portrait almost in monochrome, by Miss Frances Ramsay; or the *Crab Boats in Harbour—Holland*, by Miss Lota Bowen, with its suggestion of evening mystery; but these were rather lost. Other works that deserve mention were Miss E. J. Whyley's *Fribourg, Marshland and Trees*, by Miss Ruth T. Meuse, several spirited studies

of dogs by Miss Fannie Moody, *A Fairy Tale of the Sea*, by Miss Nellie Joshua, and a fresh and vivid piece of open-air naturalism, *The Hill Top*, by Miss Rosa Tapp.

"An Angry Sea" By Arthur Severn, R.I.

AT the Graves Galleries (6, Pall Mall), among other interesting modern pictures, there is at present on view a large oil painting by Arthur Severn, entitled *An Angry Sea*,



PORTRAIT OF SIR UVEDALE PRICE BY ROBERT EDGE PINE (SHEPHERD'S GALLERY)

which is a noteworthy example of marine painting. The subject is extremely simple; a narrow stretch of shore almost covered by the incoming tide shown under a gray storm-swept sky. The colouring is restrained, the brightest light being obtained from the shimmering silver of the wet sand and the masses of snowy foam, which tell out strongly against the gray green sea and gray overcast sky. The artist has rendered with great fidelity the swirl and tumult of the water; its surface lashed

into a myriad atoms of scud no heavier than gossamer, but the moving mountains of liquid beneath raging forward with irresistible force and weight, while the flying clouds in the sky add to the appearance of unrest. Mr. Severn has achieved this effect apparently without effort, and using only low-toned colour, delicate and tender in its harmonic expression. As a beautiful picture of one of nature's sternest moods, the work should take high rank.

AT the Galleries of the Fine Art Society (148, New Bond Street) there was to be seen a collection of drawings of Italian subjects by Senor A. Pisa, very charming in their colour and clean and free in execution. Mr. S. J. Lamorna Birch in the adjoining room had a number of paintings and water-colours of English scenery which showed considerable distinction. Mr. Birch is an artist

Water-Colours
by A. Pisa
Paintings and
Water-Colours by
S. J. Lamorna
Birch

Current Art Notes

of many moods, in all of which he expresses himself with a free revelation of his personality, so that whether he gives a low-toned atmospheric rendering of twilight, or a breezy transcript of a sun-warmed common, he makes an equal appeal to the spectator. One would like to warn him, however, against the too free use of the scraping knife in some of his work. He succeeds so well without the aid of this questionable method of producing high lights that it would be well if he discarded it altogether.

THE proprietors of the newly opened Persian Gallery (126, New Bond St.)

Persian Art have inaugurated its career with an exhibition of considerable artistic and archaeological importance. This comprises a number of illuminations and miniatures by Persian artists between the fifteenth and seventeenth centuries, and a smaller collection of ceramic ware, chiefly of mediæval times. Persian art has always been more catholic in its manifestations than that of any other Mahometan country, the religious restrictions against reproducing the human figure, which have been enforced in other Islamic centres, never having prevailed there. The illuminations, some of which are said to have come from the Shah's library, an origin which one can well conceive to be correct, comprise representations of Persian life and scenery, generally expressed in flat colour, and without the aid of perspective, but highly realistic and painted with great decorative skill and command of rich colour. Some of the pages of a wonderful manuscript copy of *Shah-namé* (the book written about kings), by Mohamed Ghavami Shirazi, now, alas! disintegrated, are marvels of realistic conception, wrought into a scheme of great decorative beauty. Not less noteworthy is a sumptuously bound volume containing a selection of poems by Saadi, scribed and illuminated by Mehamed-ben-Ahmed-Sabrizi, with miniatures by Behzad. No European illuminator has produced work which excels this in sustained gorgeousness of coloration and design. There are many other gems of equal interest—curious representations of scenes from the Bible, from Persian domestic life, of scenes in war, in the hunting field, and of wild animals. Included with them are some choice examples of Persian ceramic art of the best periods, when the native potters

were producing wares which, in their gorgeous colour and perfect applicability of the designs to the materials used, have never been excelled.

Inro and Japanese Curios

AMONG the *objets d'art* most associated with old

Japan are the *inro*, or little medicine cases which the Japanese used invariably to carry about with them. They were generally about the size of a cigar case, and were divided into four compartments used to contain simple drugs. They were suspended at the end of two slender cords passed under the waist-belt, and kept in position by the *netsuké*, a small knob-like ornament generally of carved ivory or wood, to which they were attached. The *inro* were almost invariably made of lacquer, highly decorated with pictorial or conventional designs, some of the greatest artists of Japan not disdaining to employ their brushes in this fashion. A large and interesting collection of these *inro* belonging to Mr. J. C. Hawkshaw is now on view at the galleries of Messrs. Yamanaka & Co. (127, New Bond Street). They include most beautiful specimens of an art in which the Japanese especially excelled. Few more perfect manifestations of artistic taste are afforded than in some of these beautiful pieces of decorative painting; the *motif* suggested by a few reeds, a heron, a figure, or even a still life object, but always perfectly expressed.

With these are shown a number

of sword-guards dating from the fourteenth to the seventeenth centuries, all of which are carved in metal, copper, bronze, and combinations of bronze and gold and bronze and silver being the favourite metals employed. Many other rare and beautiful exhibits are contained in the galleries, one of the most interesting items being a life-sized statue carved in wood of Prince Sho-Toku at the age of three, a prince who is celebrated in Japan as having introduced Buddhism to his country.

Portrait of Sir Uvedale Price. By Robert Edge Pine

IN the December issue of THE CONNOISSEUR MAGAZINE there was included a reproduction from the portrait of William Locke, contained in the exhibition at Messrs. Shepherd's Gallery, which has aroused a considerable



LIFE-SIZE STATUE OF THE PRINCE SHO-TOKU, AGE
3 YEARS 14TH CENTURY
EXHIBITED AT MESSRS. YAMANAKA'S

of rich colour. Some of the pages of a wonderful manuscript copy of *Shah-namé* (the book written about kings), by Mohamed Ghavami Shirazi, now, alas! disintegrated, are marvels of realistic conception, wrought into a scheme of great decorative beauty. Not less noteworthy is a sumptuously bound volume containing a selection of poems by Saadi, scribed and illuminated by Mehamed-ben-Ahmed-Sabrizi, with miniatures by Behzad. No European illuminator has produced work which excels this in sustained gorgeousness of coloration and design. There are many other gems of equal interest—curious representations of scenes from the Bible, from Persian domestic life, of scenes in war, in the hunting field, and of wild animals. Included with them are some choice examples of Persian ceramic art of the best periods, when the native potters

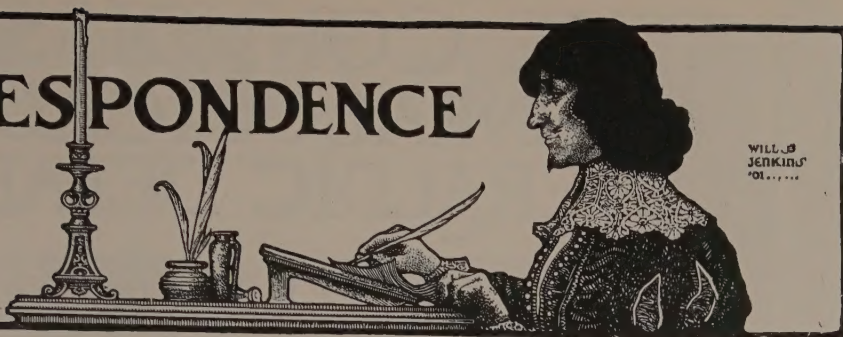
amount of comment. This picture had first been attributed to Zoffany, and afterwards with more probability to Robert Edge Pine. Everyone knows the work of the former artist, but comparatively few have even heard of the latter, whose canvases, for the most part, are probably masquerading under the names of greater and more popular painters. It has been thought, therefore, that the reproduction of an undoubted example of this scarce artist would not be without interest. Pine was one of those painters of sterling merit whose light was eclipsed by the rays of the greater luminaries of his period. He was born in 1742, and was the son of Hogarth's friend, John Pine the Engraver, who appears as the friar in the picture of *Calais Gate*, and was also the subject of a fine portrait by Hogarth. Young Pine developed his talent early, for in 1760, when only eighteen years old, he gained the first premium of £100 given by the Society of Arts for the best historic picture, and again repeated his success three years later, when Romney, who was another of the competitors, and the senior of Pine by eight years, only secured third place. Pine was a prolific exhibitor at the Society of Artists and the Free Society, but appeared far less at home in the Royal Academy, where he only exhibited on three occasions, which were separated by long intervals. Late in life he migrated to America, where he died at Philadelphia in 1790. The example of his work which is reproduced is a portrait of Sir Uvedale Price, who is remembered as the writer of *An Essay on the Picturesque*, in which he advocated the development of natural beauties in landscape gardens in preference to the set style which then prevailed.

WHICH are the chief Dickens rarities—the books and editions of the great writer which, when they are put up at Sotheby's or elsewhere, cause

Dickens Rarities dealers to unloose their purse-strings and evoke the passion of acquisition in the hearts of the most cautious of collectors? Many will be asking this question in the present year—the one of the Dickens centenary—so that a few elementary notes on the subject may not come amiss. From the beginning of his career Dickens was a popular writer, hence of his best known works, the editions issued—even the earliest—were always large; but wear and tear and the indiscretions of binders have deprived the great bulk of the original issues of their attraction to the serious bibliophile, so that the residue is not great. Most of the early books were originally published in parts; to fetch a high price it is necessary that they should be in virgin condition, with covers and all extraneous matter intact, and that not only should they be first editions, but the first issues of them. The *Pickwick Papers* may be cited as an instance. During the publication of the early numbers it seemed foredoomed to failure. Of the first four parts only 1,500 were printed, of which 50 were actually sold. Not until the introduction of Sam Weller did the tide turn, when the circulation rapidly increased to over 40,000. The parts, more especially the early ones, while still in

the first edition, had to be extensively reprinted, and the plates re-worked, to meet the prodigious demand. It is the earliest copies of the earliest issue which are the most desirable, and these constitute a mere handful. From a complete set now in the possession of Messrs. Maggs (109, Strand) the following points of identity have been taken. On the covers of parts I. and II. the words "With four illustrations, by Seymour," should appear, these being afterwards changed to "With illustrations." Seymour's connection with the work was terminated by his suicide when he had only completed seven plates, consequently the second part is deficient in one of the advertised number; the very earliest issues contain a printed address announcing the death of the artist. For part III. a new artist was engaged in the person of Robert William Buss, and an address having reference to his engagement was inserted. The two illustrations he contributed were not, however, a success, and these and the address only appear in early copies. With part IV. Phiz (Hablot K. Browne) made his first appearance; he first assumed the sobriquet of "Nemo," which *nom de plume* appears lightly etched in the left-hand corner of the two plates; he subsequently altered this to "Phiz," and for the later issues re-etched Seymour's plates and substituted designs of his own for those of Buss. Browne had from time to time to re-work his plates very extensively, and the alterations he effected in the designs afford means of ascertaining the identity of the later issues; the latter, moreover, do not contain the author's addresses in parts X., XV., XVII., XVIII. and XX., and the titles are always omitted beneath the plates. A complete set of the earliest issues of the first edition is worth twenty or thirty times as much as a set of the ordinary issues. There is not such a wide discrepancy in the values of the issues of his works published subsequently; but in many instances the alteration of a plate or title causes considerable variation. Thus, in *The Battle of Life*, the title-page of the first issue has the words "A Love Story," with the publisher's imprint beneath, set forth on a simple scroll. In the second issue, the imprint is removed below, and the scroll supported by a cupid, while in the third the imprint has altogether disappeared. Many other instances like this might be recorded, but the subject, if treated in full, would demand a substantial volume. Of the popular works by Dickens not first issued in parts, *Great Expectations* is the most valuable. After appearing in *All the Year Round*, it was published in three volumes, of which comparatively few sets appear to have survived in good condition, the bulk of the issue being taken by the libraries. But the rarity of this is as nothing compared to that of one or two of the plays composed by Dickens. Thus, of *Mr. Nightingale's Diary: A Farce in One Act*, originally written by Mark Lemon, but so much altered and added to by Dickens as to become practically his work, the only copy known is now at South Kensington. Equally rare with this was, *Is She His Wife?* a comic burletta, of which the single copy known belonged to Mr. Osgood, of Boston, and was destroyed when his premises were burnt down. Reprints of both these pamphlets exist, and command a good price.

CORRESPONDENCE



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of *THE CONNOISSEUR MAGAZINE* is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., *THE CONNOISSEUR MAGAZINE*, 95, Temple Chambers, Temple Avenue, E.C."

ANSWERS TO CORRESPONDENTS

"Madame Recamier."—A3,526 (Sedburgh).—An old impression by Cardon of the plate after Cosway, printed in colours, is worth from £10 to £12, and in brown about £4 or £5.

Hand Screens.—A3,530 (Dublin).—From the sketch and description of the hand screens, we should judge them English work and about 100 years old. There is not at present much demand for these, and a ready sale could not be relied upon. A purchaser furnishing in the style of 100 years ago might give £1 for the pair.

Bristol Cup and Saucer.—A3,581 (Chipping Norton).—The mark "6" with a "+" underneath on Bristol china is not rare. There are many slight variations, and the exact position of the cross and the numerals does not appear to have any significance. The "S" impressed signifies Salopian porcelain, but it is impossible to come to a sound conclusion on the evidence of the mark alone.

Engravings.—A3,608 (Redcar).—The engravings by S. Cousins and J. Faed which you describe are practically of no collectors' value, and would only be of interest to those who wanted portraits of the people represented. They would realise only a few shillings in a sale.

Grandfather Clock.—A3,618 ("G.W.H.," Barbadoes).—Judging from your description, we should estimate the value of your clock at £20, but we could say more definitely if we had a photograph. As to the clockmaker's name, there was a Daniel Brown at High Street, Glasgow, in 1783, which date agrees with the description of the clock. There were also in business Alex. Brown in Union Street, Glasgow, in 1837, and George Brown in 1830.

"The Ruined Sanctuary."—A3,619 (Chiswick).—A signed proof of this engraving, by S. E. Waller, would probably not realise more than £1 at an auction.

"Oliver Twist," First Edition.—A3,626 (Ulverston).—The value of *Oliver Twist*, first edition, 1838, in three volumes, should be about £2 2s. in good condition, and above this if all the prints of the earliest issue of the first edition are included.

"Return from Hawking."—A3,628 (Willesden).—The impression *Return from Hawking*, by S. Cousins, after Landseer, as described, would realise under £1.

Oil Painting.—A3,630 (Streatham).—Your oil painting of *A Huntsman*, though signed "J. F. Herring, senr.," is not, in our opinion, the work of that artist. It is probably the production of his son, who signed himself thus. Its value in the open market would only be small.

Dates of Clockmakers.—A3,632 (Hornsea).—We are afraid we cannot give you the information you require as to the dates that certain clockmakers were in business in the provinces. There are no records of local makers out of their towns unless they are celebrated. If you are anxious to fix the age of certain clocks, it would be possible to do this from photographs and full particulars.

Elizabethan Coin.—A3,638 (Cork).—The Elizabethan coin, of which you send us tracings, is apparently in such a damaged condition that it has no value, except that of its weight in silver.

Hogarth Engravings.—A3,642 (Tockington, Gloucester).—There is little demand at the present time for the engravings you describe, and your set would probably not realise more than £2 or £3 at a sale.

Engravings by Prestch, after Morland.—A3,643 (West Bromwich).—The value of the pair of engravings, *The Country Girl at Home* and *The Country Girl in London*, by Prestch, after Morland, is from £8 to £10.

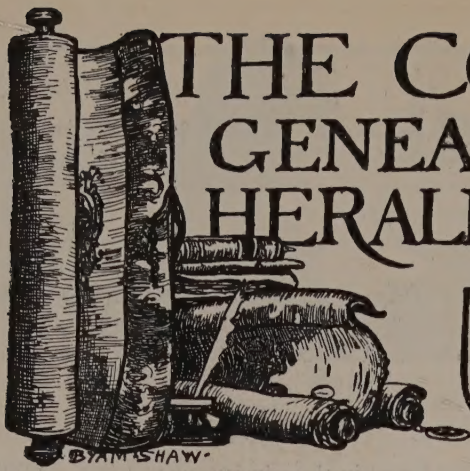
Coloured Prints.—A3,658 (Birmingham).—(1) The pair of coloured prints after Pollard which you describe, if in good condition, are worth from £6 to £8. (2) We are afraid that we could not value the engraving after Hoppner simply from your description, but should have to see it.

Engravings by W. Ward, after Morland.—A3,662 (Eastbourne).—(1) An impression of *Outside a Public House*, by W. Ward, after Morland, printed in colours, in really good condition, is worth from £60 to £100. (2) The pair of coloured engravings, *Fishermen* and *Smugglers*, by J. Ward, as described, are worth from £30 to £40, according to their condition. (3) *Interior of a Stable*, without the artist's name, if a print and cut down, is worth about £12; but if a proof, about £30. We are giving the valuation presuming that these are genuine old impressions and printed in colours. Of course, coloured prints are only worth a very much smaller figure.

Dürer Prints.—A3,675 (Honiton).—*Melancholia* and *The Knight and Death*, in fine condition, should be worth anything from £60 to £80.

"Eikon Basilike."—A3,678 (Godalming).—The value of your book, printed Samuel Brown, Hage, is about one guinea, or more, according to the condition of the binding.

"Rhoda Fleming."—A3,679 (Catford).—If this is the first edition of the work and is complete, it should be worth about 21s. if in fair condition. Of course its value would be lessened if the volumes are dilapidated.



THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



Special Notice

THE CONNOISSEUR MAGAZINE has a Genealogical and Heraldic Department under the direction of a well-known genealogical writer. The English ancestry of American emigrants has been made a speciality, and we have in our possession some thousands of unpublished clues, from the public records which have been long sought for by Americans. Fees will be quoted on application to the Heraldic Manager, 95, Temple Chambers, E.C.

[THE idea that inquiry into one's family history is an idle pursuit, tending to foster pride, has passed away, and it is now thought that a study of ancestry may prove helpful, and give practical lessons in many ways. This being so, an account of the various materials from which a genealogist traces pedigrees may be of some interest. After Wills and Parish Registers by far and away the most important are Chancery Proceedings, for the records of this Court are a veritable gold-mine to the genealogist. Of these documents it has been said that they record not only the names and descriptions, relationships, and descents of the parties concerned, but their very words. These records commence in 1377, and continue to the present time. It may be imagined that only descents of the well-to-do can be obtained from these pleadings, but this was not so; and it has been laid down that any family who ever owned an acre of land must have had a chancery suit at some time or the other.]

ANSWERS TO CORRESPONDENTS

O'SHAUGHNESSEY.—A good and accurate description of the armorial bearings of your family is found in the *Herald. Coll.* of James Terry, *Athlone Herald*, c. 1724; *Harl. MSS. Brit. Mus.*; and is as follows:—

"Vert a tower proper at ye Portalls 2 lions passant gard., or.
"Crest, an armed hand houlding a spear proper.
"Motto, *Dextra minax jaculo Galie supereminet orbi*;
"Advigilans turri, torvus utrinque leo."

This, however, can hardly be called a motto, as it is, in fact, a description of the arms; and may be translated:—

*With a spear the threat'ning hand of the Gael hangs over the world;
On either side a lion fierce safeguards the Tower.*

STANTON.—The will of Jeremiah Stanton, of Richmond county, province of New York, gentleman, dated 3 Oct., 1767, was proved in the *Prerogative Court of Canterbury* on the 3 July, 1772, by the Attorney of Louisa Teresia Stanton, "now residing at Staten, in the Island of New York," the executors having renounced. The following persons are mentioned therein: wife, Louisa Teresia; sons, George Augustus and William Edmund; daughters, Diana Maria and Louisa; brother, John Stanton, Captain R.N.; friend, George Harrison, of the city of New York, gentleman; the last two being named as executors. In a certificate given by the "Captain General and Governor-in-Chief in New York," the testator is described as "late of Staten Island, Richmond county, colony of New York, formerly Lieutenant Jeremiah Stanton, of Margaret Street, Cavendish Square, London."

BLAKE.—Augustine Blake, of Malaga, 1760, was descended from William Blake, Esquire, of Co. Galway, as appears from a certificate granted by Ulster King of Arms, in which he states, "*quod Augustinus Blake, armiger de civitate Malaga in regno Hispaniarum, linea paterna legitime ducitur de Guillelmo Blake, armigero in comitatu Gallivæ, uti in genealogia huic annexa manifestè patet: et quod insignia supra depicta ad eundem Augustinum Blake armigerum propriè pertinent.*" This certificate was dated Dublin, 26 September, 1754, and signed by:

John Hawkins, Ulster.
Francis Augustine, Bishop.
James Bernard O'Dunne, Bishop of Ossory.

John, Archbishop of Dublin and Primate of Ireland.
Stephen, Bishop of Meath.

The arms given are: *Argent a fret gules over all a fess sable.*

BLINKINSOP.—The *Poor Knights of Windsor*, whose title was changed by William IV. to *Military Knights of Windsor* in 1834, and the *Naval Knights of Windsor*, were separate foundations, and never had any connection with each other. The "College of St. George," of which the *Poor Knights* originally formed part, was instituted in 1348 by Edward III., which foundation was confirmed and approved by Pope Clement VI. in 1351. The Knights originally numbered twenty-four, but in a few years were increased to twenty-six, and were selected from valiant soldiers, who in their declining years had fallen into poverty and ill-health. Separated from the *College of St. George* in 1483 by Edward IV., their number was, in Queen Elizabeth's reign, reduced to thirteen; but by a benefaction acquired in 1631 by the will of Sir Peter Le Maire, six knights were added to the then existing body. The present military knights occupy apartments within the precincts of Windsor Castle, and are nominated from retired officers of the Army; the Governor and twelve others being on the *Royal* foundation, and the remaining five on the *Tower* foundation.

The *College of the Naval Knights of Windsor* owed its existence to funds left for the purpose under the will (proved in 1725) of Samuel Travers, Auditor-General to the Prince of Wales. In consequence of legal disputes, this benefaction was not available until 1798, when, by licence of the King, the College was founded under the above title for seven retired lieutenants of the Royal Navy. It was situated in Datchet Lane, Windsor, near the Castle. Being dissolved in 1892 by Act of Parliament, the funds were applied to granting substantial pensions, called Travers Pensions, to seventeen retired lieutenants of the Royal Navy.

FARNHAM.—The arms engraved on the silver Georgian cup, Azure on a cross pattée throughout, per bend sinister ermine and or, a quatrefoil counter changed, are those of the family of Slack of Ireland. In the *General Armory* they are ascribed to Richard Slack, *Windsor Herald*, 1502; but this is not quite correct, as Noble, in his *History of the College of Arms* (referring to this Richard), states that he bore Azure a cross formé extending to the extremities of the shield. The chief and dexter bars ermine, the base and sinister or. Upon the centre a lozenge counter changed of the same colours.

SALE OF STUART NEEDLEWORK



STUART EMBROIDERED PICTURE.
Subject: Shepherd and Shepherdess with Sheep;
Fine Colouring.
Size, 21 x 27 inches.



STUART EMBROIDERED PICTURE.
Subject: Queen and Two Attendants approaching
King under Tent; Dresses Finely Embroidered.
Size, 15 x 19 inches.



STUART EMBROIDERED PICTURE.
Subject: Lady under Bower playing Guitar;
Usual Embellishments in Relief.
Size, 15 x 20 inches.



STUART EMBROIDERED PICTURE.
Subject: Peter Denying Christ.
Medallion in Bullion.
Size, 17 x 24 inches.

THE ABOVE ARE A FEW EXAMPLES OF THE NOW RARE NEEDLEWORK PICTURES
USED IN THE TIME OF THE STUART PERIOD.

DEBENHAM & FREEBODY

Wigmore Street & Welbeck Street (Cavendish Square), London, W.

Registered for transmission to Canada at Magazine Post Rates. Printed by Bemrose & Sons Ltd., 4, Snow Hill, London, E.C., and Derby, and published for the Proprietors, Otto Ltd., by J. T. Herbert Bailly, at 1, TEMPLE CHAMBERS, London, E.C., England.

Subscriptions—Inland 16/6, Foreign 17/6, to Canada 14/6, per annum. Published the 1st of each month.

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